

The School Musician

25¢
A COPY
\$2.00
A YEAR



MARCH, 1951

PIANO AND HUMAN RELATIONS

The Importance of Tympani - Strings Return to School



In SWEDEN, too, It's **HOLTON**
among fine musicians . .

THOR EHRLING

SWEDEN'S Top Band Leader
and his ALL HOLTON Brass Section

Four Holton Trumpets, one Holton Trombone make up the brass section of Thor Ehrling's orchestra, one of the most popular in Sweden. Tribute to the quality and performance precision-built into every Holton instrument, this is one more example of the recognition and enthusiasm that has made Holton a leader in the choice of leading musicians, teachers and leaders everywhere.

Treat yourself to the satisfaction of owning a Holton! You'll thrill to the easy, responsive power, tone brilliance, flexibility and marvelous intonation that characterizes these "instruments of the stars." See your Holton dealer. Prove the superior performance that will show you why

HOLTON

THE SWING IS TO HOLTON!

Frank HOLTON & Co.

326 N. Church Street
ELKHORN, WISCONSIN

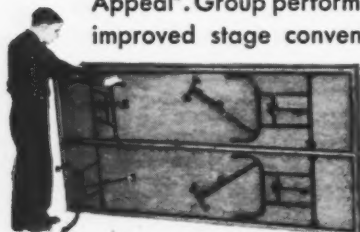
QUALITY BAND INSTRUMENTS FOR OVER HALF A CENTURY

Mitchell

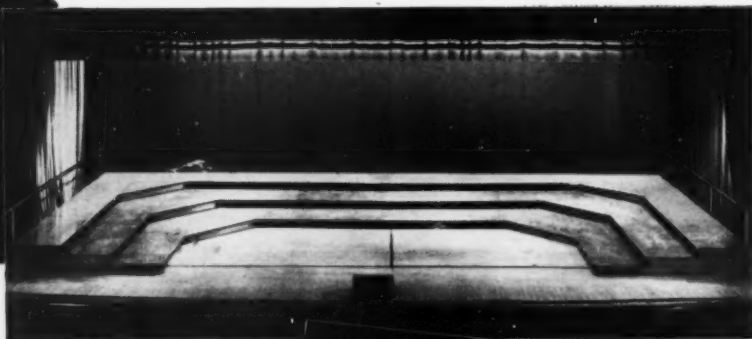
PORTABLE
FOLDING STANDS

**IMPROVE APPEARANCE
OF YOUR
BAND, ORCHESTRA, CHORAL and DRAMATIC GROUPS**

Leading schools and directors say that MITCHELL FOLDING STANDS give that added "Audience Appeal". Group performances "show better" through improved stage convenience and appearance.



EASY TO FOLD



Easy to handle units . . . adaptable to any need.
Sturdy, attractive, easily folded for storage.

Write for full information

MITCHELL MANUFACTURING CO.

2754 S. 34th Street • Milwaukee 7, Wisconsin

MANUFACTURERS OF FOLDING STAGES, BAND AND CHORAL STANDS AND FOLD-O-LEG TABLES

FAM

ORIE AN

"All my bo
alto, and
Buechert. 2

March, 19

FAMOUS
BUESCHER
True Tone
ARTISTS

SPARKING THE SPARKLING MUSIC OF LAWRENCE Welk



ORIE AMODEO

"All my horns ('400' tenor, alto, and '800' flute) are Bueschers. They're the finest."



GEORGE WILLARD

"Buescher '400' has a fine smooth tone."



GARTH ANDREWS

"... playing Buescher baritone 5 years ... have yet to find another with such power and endurance."



CLARK GANDY

"Both Buescher alto and baritone are good, but my first love is the baritone for tone and depth."



GEORGE AUBREY

"Buescher is the finest made."

ALL-BUESCHER SAX SECTION!

Perennial favorites with dancers who like a snappy, lilting beat are Lawrence Welk and his irresistible "champagne music." And perennial favorites in the band are Buescher saxophones...an entire section of them! Notice that clean, clear sax tone, the organ-like blend, next time you catch the band in person or broadcasting from one of the nation's best spots. That Buescher quality is just too good to miss. Try it yourself, at your dealer's.

MADE BY MASTERS  PLAYED BY ARTISTS

BUESCHER BAND INSTRUMENT CO.
ELKHART, INDIANA



(PRONOUNCED BISHER)

King David LEADER BATON ★

offers you

2 STYLES OF
PEAR
HANDLES

Style 4-B—Wood—22"
Style 5-B—Cork—20"

— 2 of 16 Popular
King David
Models!

They're custom-made
to fit your grip . . .
carved, shaped and
balanced for effort-
less, inspired lead-
ing! Try a KING
DAVID at your fa-
vorite music dealer.
Only 30c to \$1.35
each.



DAVID WEXLER & CO.
Exclusive Distributors Chicago 5

Whitehall
INSTRUMENTS OF QUALITY

TRUMPET



... praised by Band Leaders
... Teachers ... Students
... Professionals!

It's easy to blow . . .
perfect in pitch! Air-
tight valves . . . smooth
in action. Sturdy stream-
lined 1-pc. bracings.
Beautiful 2-COLOR
effect! Brilliant lacquer
finish . . . sparkling
chrome plated fittings
... lavishly engraved
bell. Try it today . . .
at your dealer!

One of 12 Moderately
Priced Whitehall
Instruments

DAVID WEXLER & CO.
Exclusive Distributors Chicago 5

School musicians applaud—

L. Randall Spicer of Boulder, Colorado

"We must work to set a national standard for music performance," says L. Randall Spicer, Supervisor of Instrumental Music, and Director of Bands in the schools of Boulder, Colorado. He feels that quantity is taking the place of quality because there is no authority to say which is "good" or "bad." His is a great challenge.

Mr. Spicer received his Bachelor of Music and Bachelor of Education from the University of Colorado in 1936. He finished his Masters in Music at his alma mater in 1942. From Las Animas, Colorado, where he was director of orchestra and band, he moved on to Longmont, and hence to his present position at Boulder. During this rise he has been an associate conductor of the University of Colorado Band, an instructor of woodwinds at the Western State Music Camp, and has conducted clinics in Colorado, Nebraska, and Kansas. His yearly organization program for new players takes place for seven weeks in the summer, which is coordinated with the Recreation Department. Last summer, out of a high school enrollment of 600, 460 students participated. The concert band includes 100, and the orchestra, 60. He has won continuous 1st Division ratings with all of his fine groups.

For hobbies he enjoys trout fishing and stamp collecting. Besides his sweet wife there is Ben, 11, who plays the cornet. Then comes Nelwyn, 8, the violinist. Little Cheryl, though too young to play anything, tries everything.

It is men like L. Randall Spicer, past president of the Colorado Instrumental Directors Association, author of Field Formations published by the Big Three Corporation, and now secretary of the Colorado Music Educators Association, who are truly "making America musical."

*"They Are Making
America Musical"*



The
month's
Memor
feyville
capabl
In add
certs w
presen
footba
half-ti
faculty
plays a
long to

The
pleasu
which
sands
ing to
nation

Cordia



Brass
S. H. Wal
Director
Central H
Chattano



Oboe,
Bob Org
Woodwi
Denver,



Audio-
Robert F
Librn. E
Greenfie
Dearbor



On the Cover

The picture appearing on this month's cover is of the Field Kindley Memorial High School Band of Coffeyville, Kansas, which is under the capable direction of Harvey R. Lewis. In addition to the fine symphonic concerts which this neatly uniformed band presents, it is famous for its half-time football shows. When preparing for a half-time show, the entire school and faculty cooperate to make such displays as "United Nations Flag Parade" long to be remembered.

The SCHOOL MUSICIAN takes pleasure in recognizing this band, which is truly significant of the thousands of musical units that are helping to make America the most cultural nation in the world.

Cordially Yours

Forrest McAllister

Advisory Editors



Flute

Rex Elton Fair
Department of Music
University of Colorado,
Boulder, Colo.

Brass

S. H. Walker
Director of Band
Central High School,
Chattanooga, Tenn.



Composition, Arranging

C. Wallace Gould
Director, Department of Music
S. State Teachers College,
Springfield, S. D.

Oboe, Bassoon

Bob Organ
Woodwind Instructor
Denver, Colo.



Band Music Review

Richard Brittain
Band Director
VanderCook School of Music,
Chicago, Illinois.

Audio-Visual Aids

Robert F. Freeland
Librn. Edison Institute
Greenfield Village,
Dearborn, Mich.



Percussion

Dr. John Paul Jones
Conservatory of Music
221 1/2 Broad Street
Albany, Ga.



The School Musician

28 EAST JACKSON BOULEVARD
CHICAGO 4, ILLINOIS

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

Volume 22, No. 7

March, 1951

C O N T E N T S

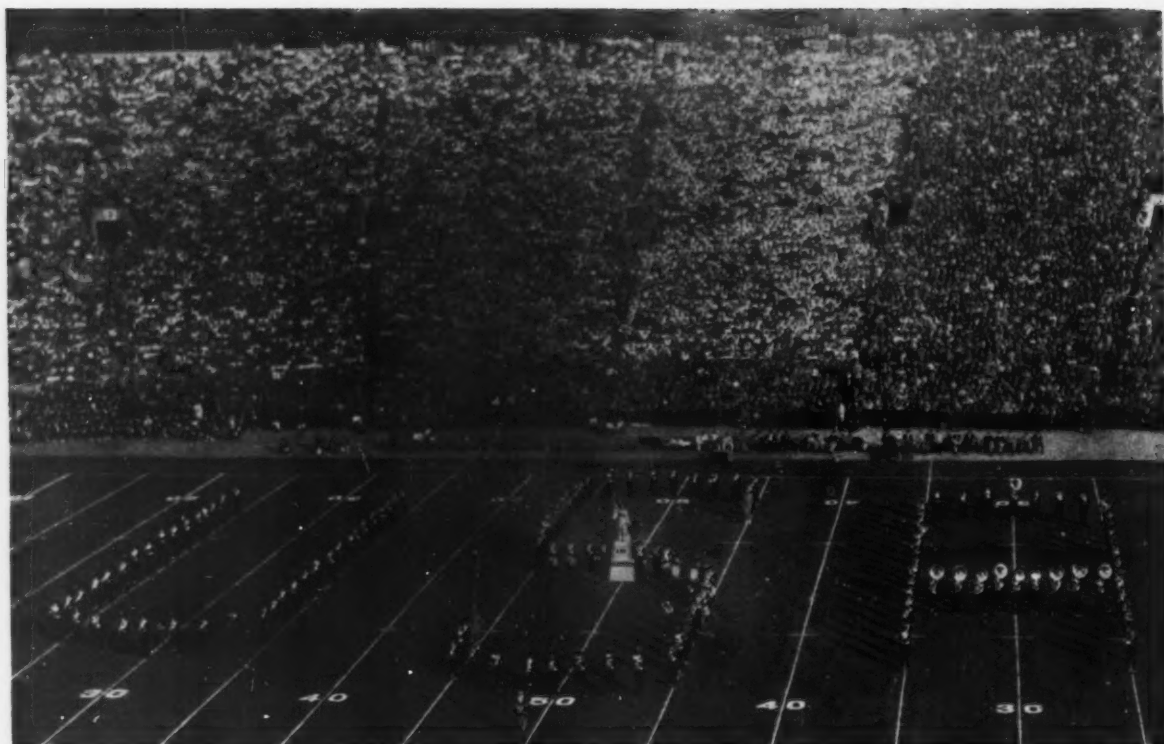
They Are Making America Musical.....	4
<i>L. Randall Spicer of Boulder, Colorado</i>	
Michigan in the Rose Bowl.....	6
<i>Cleland B. Wyllie</i>	
FUNDAMENTALS Reap the Festival Harvest.....	9
<i>Clarence J. Kriesa, Davenport, Iowa</i>	
The Importance of Tympani.....	10
<i>Edward Metzenger, Tympanist, Chicago Symphony</i>	
Class PIANO—A Blend of Music and Human Relations	12
<i>Dorothy Bishop, Los Angeles, Calif.</i>	
School Music News Section	15-18
Choral Section	19-20
<i>HEAR The Tone Before You Sing It</i>	
Baton Twirling Section by Don Sartell.....	21-26
<i>Beautiful Designs Revealed By Photographing Lighted Batons In Action</i>	
STRINGS Return to School.....	34

Learn to Play an Instrument

Departmentals

Percussion: by John Paul Jones.....	28
The Solo Brass: by B. H. Walker.....	30
Double Reed Classroom: by Bob Organ.....	36
Your Flute Questions: by Rex Elton Fair.....	38
Composing and Arranging: by C. Wallace Gould.....	40
Audio-Visual Aids to Teaching Music: by Robert F. Freeland.....	42
Your 3,000 Mile Bargain Counter.....	46

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$2.00. Foreign countries, \$3.50. Single copies, 25c. Robert L. Shepherd, Editor. Address all editorial and remittance mail to Chicago.



The band played "Taps" and "God Bless America" while in this formation. The haze in the picture is caused by the explosion set off to emphasize the previous formation which featured the University's Michigan Memorial-Phoenix Project.

America's No. 1 University Band, — ?

see below

MICHIGAN'

IN The ROSE Bowl

It Is Now the "transcontinental" University of Michigan Marching Band!

The title was given to the band by William D. Revelli, the conductor, during the band's appearance on a 6,000 mile trip to the Rose Bowl game at Pasadena.

He considers the title justified since the band made coast-to-coast appearances during the football season which reached into the new year because of Michigan's Rose Bowl date with California.

The band performed in New York City's Yankee Stadium on October 14 for the Michigan-Army game and won high praise from New York sports writers and other critics. The appearance in the Rose Bowl on January 1 completed the Atlantic-to-Pacific journey and likewise resulted in high praise for the marching and musical ability of the Michigan Marching Band.

The New York City and Rose Bowl appearances both were made by the band as guests of the Buick Motor

Division of the General Motors Corporation.

The band's all-Pullman trip was operated through from Ann Arbor to the West Coast thus avoiding the necessity for a transfer at Chicago. The Santa Fe railroad provided some of its newest equipment including a Strato-dome lounge car and two diners that were destined for use in the road's crack train, the Super Chief.

It was a cold and snowy morning on Dec. 26 when the majority of the band party boarded the train at the New York Central depot in Ann Arbor. Engines had to be changed at Jackson and a double header used to provide steam enough to keep the last car on the train warm enough as well as to make better time with the long train.

Written Especially for The School Musician

By Cleland B. Wyllie

Editor, University of Michigan News Service

Stops v
Kalamazo
Central t
members.
cold weat
ing opera
train was
the Dear
Fe route.

But th
the sched
trains, th
and the b
at Albu
Wednesd
members
Chamber
and Assi
given bl

The w
the band
noon wh
to the c
Then it
for some
hours of
the rest
Friday,

It's a
wore ou
College
clans we
marching
Messrs.

The dr
Friday f
Pasaden
joined w
band in
Banner.
the ban
Los Ang
Station
Hotel.
jammed

Son

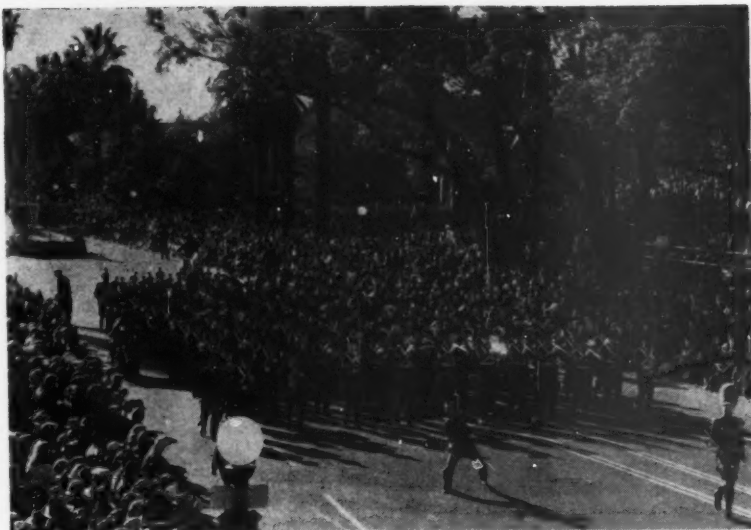
Stops were made at Battle Creek, Kalamazoo and Niles on the New York Central to pick up additional band members. Because of the snow and cold weather which hampered switching operations in Chicago, the band's train was three hours late in leaving the Dearborn Station over the Santa Fe route.

But the Santa Fe ran the train on the schedule followed by its extra-fare trains, the El Capitan and Super Chief, and the band was on time for a parade at Albuquerque, New Mexico, on Wednesday afternoon. All of the band members received presents from the Chamber of Commerce and Mr. Revelli and Assistant Director Jack Lee were given big Stetson hats.

The warm California sun greeted the band at Pasadena the next afternoon when a parade from the station to the city's auditorium was staged. Then it was out to Occidental College for some real work with more than 16 hours of practice being packed into the rest of Thursday afternoon and on Friday, Saturday and Sunday.

It's a fact that the band actually wore out the grass on the Occidental College football field as the 145 musicians were achieving the perfection in marching and music desired by the Messrs. Revelli and Lee.

The drill routine was interrupted on Friday for a trip to the Rose Bowl in Pasadena where the Michigan band joined with the Tournament of Roses band in playing the "Star Spangled Banner." Late on Saturday afternoon, the band paraded through downtown Los Angeles, starting from the Union Station and ending up at the Biltmore Hotel. There was quite a crowd jammed around the corner of Broad-



Here's how the Michigan band looked in the Tournament of Roses parade in Pasadena. There's a man on a white horse following the band, if you can find him, guess who? William Boyd, or Hoppalong Cassidy to you.

way and Fifth so the band halted and did a dance routine to "Alexander's Ragtime Band."

Sunday was the longest day of drill and the percussion section put in more time than the rest since Larry Gray, one of the bass drummers, had sprained his ankle playing touch football, and Tom Hobart had to step in from the ranks of the reserves to fill a vital post. He came through in grand style. But the injury to Gray was a bitter blow since he had counted on a Rose Bowl appearance to highlight his senior year on the band.

New Year's Day was a busy one since the band had to be up and around early to get luggage packed and ready before breakfast. All lug-

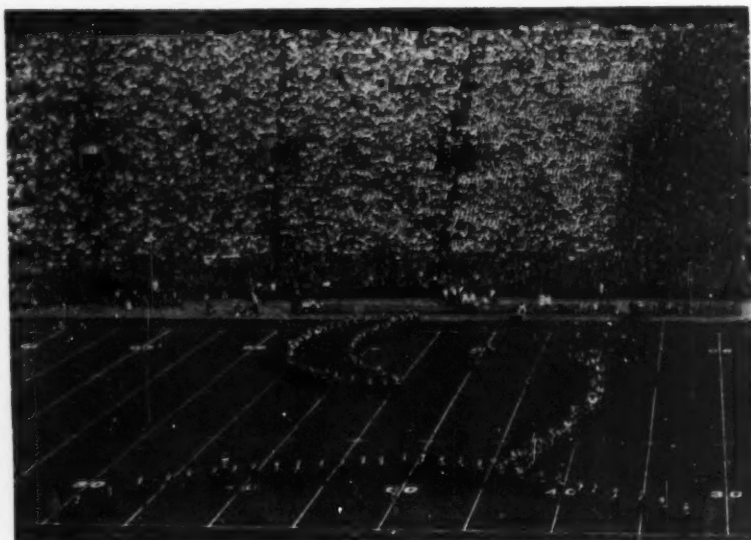
gage was trucked down to the Santa Fe station in Pasadena since the band went direct to the train after the game.

Then the band marched seven miles in the Tournament of Roses parade and shared plenty of applause with Bill (Hoppalong Cassidy) Boyd who rode right behind the band. A stop was made at the Krell Buick agency where the band serenaded Ivan Wiles, Buick general manager.

Then it was into busses and to the Rose Bowl with a box lunch to stave off hunger. The Michigan band took the field first at 1.40 p. m. for its pre-game and won attention immediately by its fast-paced entrance and the dramatic drum roll that brought Drum Major Dick Smith and Twirlers Sam Szor and Floyd Zarboch through the ranks of the band and out in front for the march downfield to the "Victors," Michigan's famed March.

Coming back to mid-field, the band spelled out MICH and played the Michigan alma mater, "Yellow and Blue." Next on the pre-game show was a minstrel show, featuring the trombone section and "Slidin' Sam." The band played "April Showers" in a tribute to Al Jolson.

In block band formation, the band did a flashy dance step downfield to "Alexander's Ragtime Band" breaking into "Lights Out," the California fight song, as the south goal line was reached. Two long lines reaching from sideline to sideline with the percussion section in a shorter line in between were formed. The band marched to the north end in these lines, playing "Varsity," breaking out into pre-cision marching for awhile at mid-



Songs from "South Pacific" were featured in this formation depicting an island with palm tree and moon.

field, and concluded with a hats off routine.

The situation was reversed at half-time with the Michigan band following the California band. This turned out well since the Michigan band was given more than the usual amount of time on Red Barber's radio broadcast over the Columbia Broadcasting System as well as over Tom Harmon's television account.

Questions about "The Thing" which had figured in the California band's show were answered when the Michigan band said "The Thing" was Christmas presents for all. Using this theme, the band outlined a toy locomotive and moved it downfield to "The Atchison, Topeka and Santa Fe."

Then came a record album of "South Pacific" tunes with the band playing "Bali HI" as it outlined an island with waving palm tree and a big quarter moon. Still in this same formation, the band did a dance step to "Some Enchanted Evening."

A hula doll was next on the list of presents and the band made the "doll's" legs, arms and body move to "Nothing Like a Dame."

Announcer Pres. Holmes said toy soldiers were always a favorite at Christmas time and the crowd showed real enthusiasm for the band's stiff-legged dance to "The Parade of the Wooden Soldiers."

"One gift that wasn't under the tree was peace," Pres. Holmes said and this led to two formations by the band in honor of the University's Michigan Memorial-Phoenix Project which is dedicated to the useful applications of atomic energy.

The band first formed some atom circles and exploded these into the mushroom cloud of an atom bomb given some realism by an actual explosion of an oversize firecracker which puffed up a lot of smoke.

Then a huge U. S. A. was outlined with Mrs. Arvid Carlson, wife of one of the band members, emulating the Statue of Liberty in the center of the oversize A. A hush settled over the huge Rose Bowl as "Taps" was played in honor of the war dead and then nearly everybody joined in the singing "God Bless America."

The pre-game and half-time show was repeated in San Francisco at the Seal Stadium on the Tuesday after the game and again in Fresno at the Fresno State College stadium on Wednesday. Some 2,500 watched the show in San Francisco with more thousands on the street watching the band parade. "The Victors" really had volume as it echoed in the canyons of San Francisco's business district.

There were at least 14,000 present at Fresno, including 2,000 bandmen



The Rose Bowl trip of the University of Michigan Marching Band meant a lot more work than just rehearsing music and formations for three of the members. In the foreground above is Edward Rima, Jamestown, N. Y., senior, who is the equipment manager. At the left in the background is Bernard F. Leutholtz, a graduate student from Manistee, who is the student business manager, while at the right is Samuel P. Szor, a junior from Toledo, who is head librarian.

from about 50 high school bands in the San Joaquin Valley area. The big turnout was largely the work of Malcolm Davison, director of school music in the Fresno city schools.

Since there were so many high school bands present, Mr. Revelli asked Mr. Lee to stage a clinic. The front rank of the band was used to demonstrate how the band stands at attention and executes left and right face and about face.

Then he had the front rank demonstrate how the band keeps in step both as to marching and music. He explained that eight steps are taken

to every five yards and in that same distance the band plays a musical phrase.

Mr. Revelli then took the public address system microphone to urge high school bands not to play at a faster tempo than they can march.

The Fresno appearance was given another touch since "The Thing" was burned. As a part of the half-time show, the band had carried around two big boxes with question marks on them. Since they had presented a transportation problem right from the start, the burning ceremony was deemed appropriate. Jack Carlson played "Taps" for the event.

Wednesday afternoon was given over to scenery since the band's 15-car train climbed over the beautiful Tehachabi Mountains and then arrived in the Mojave desert in time for a crimson sunset.

Thursday was sight-seeing day at the Grand Canyon after the band had welcomed the train carrying the Michigan football team and alumni. The band's percussion section tried out the Hopi Indian drums and purchased enough souvenirs so that there was an Indian drum touch to the jam session in the forward lounge car that night.

Friday morning was bright and sunny but the weather changed quickly around noon and the temperature was down to 20 above when the band staged its final parade of the trip at Wichita, Kansas.

The Santa Fe brought the train into Chicago ahead of time Saturday morning and the New York Central completed an "on time" trip by depositing the band in Ann Arbor at 4:30 p. m.

Classes in the University reopened on Monday, January 8, so the trip was completed without any loss of time from classes.

Haskell Harr and His Harvey Band



This handsomely uniformed Junior High School Band is from Harvey, Illinois. Haskell Harr, famous percussionist authority and adjudicator is their director. Though their schedule only permits them to rehearse once a week, they were a 1951 First Division winner in the Class B state finals. The Band Parents Club works very hard to see that the band makes all of its scheduled trips, which includes a radio broadcast direct from the studios at Gary, Indiana.

FUNDAMENTALS

Reap the Festival Harvest

IN MY EXPERIENCE as a music student, teacher, and adjudicator, the outstanding weakness shown in the individual music student and music group is a lack of fundamentals. I feel the student and teacher are both to blame. Fundamentals of course will start with the first lesson, production of one. Regardless of how the teacher understands the individual or how much the teacher knows about proper production of tone the result rests with the student. There is no better example than imitation. If the student knows what a good tone sounds like he at least can make a comparison. There are too many students, who day after day, increase their reading and technical ability at the expense of quality of tone. Many keep telling these students to keep practicing long tones. It will do no good to keep practicing the same poor tone no matter how long or often you play it.

Naturally the cause of the poor tone has to be discovered and corrected. Often times it seems impossible to correct a poor tone because of some physical characteristic. A change to a different instrument will sometimes solve this problem. The lack of tone quality is so evident at music festivals and contests. Most students seem to be ahead of themselves technically. I have talked to many professional musicians from the symphonics, radio and dance field who teach privately. Their pet gripe is the student who comes for instruction and advice. His forte is usually running scales and arpeggios at the expense of quality and intonation. When he is asked to play a major scale slowly, the quality of tone changes with each tone and intonation suffers at both ends of the scale. Extreme high and low notes have been avoided in previous practice and consequently bear no resemblance to the middle register. Ask any professional musician who holds an important position, what was demanded of him at his tryout. In most cases it consisted entirely of checking intonation and quality through the

medium of excerpts from symphonic literature. In this day of candy stick education it is becoming more difficult to find the quality of individual performance so needed for outstanding musicianship. The student should not have to constantly be rewarded for each small accomplishment. Hard work has its own reward in self satisfaction. In my opinion the greatest benefits gained from the study of music is the rigid discipline and character building involved. What you produce on one end of the instrument comes out the other. It can be beautiful or horrible. There can be no cheating, cramming or copying. Try to name an academic subject in which cheating or cramming and copying is not possible. The value of this kind of training into life can't be overestimated.

What I have said about the individual carries over to the ensemble group, however there are fundamentals peculiar only to the ensemble group. Let us assume we have an ensemble of six people. In this group we have six grades of proficiency and maybe six ideas of phrasing and musical taste. In asking various ensembles at contests about the number of times the group has practiced their selection the answer is usually two to half a dozen times. If a professional quartet composed of artists practice for months before making appearances it must follow that amateurs cannot get together enough times no matter how many times they rehearse. Choice of ensemble material should be made by the instructor and should be varied. Its only after playing together often and using many different selections that the group should decide on what to perform publicly.

Finally we come to the larger ensemble group, the orchestra or band. The fundamentals of organization and rehearsal procedure are known to all music teachers, if not always practiced by all of them. There are several well written books on the organization of the band or orchestra. The point to guard against here is that many of us dislike details and regimentation. If you are one who dislikes these two important fundamentals you will have to be constantly on guard or your organization will cease to be one.

As to the problem of discipline. Teachers of music, and other teachers sometimes lose their positions because of their inability to control a group. The music teacher is required to perform a double duty, he must control and produce. I think the problem of discipline requires fundamental knowledge of human nature usually ordinary common sense. The student will always gripe about the rules, regulations, etc. Talk to some of the musicians in some of our best college bands if you want to hear griping. The fact that complete attention is needed from every member of a musical organization makes the job a tough one. A student can day dream in a history class and not hurt or bother anyone but himself; but try it in a musical organization and see what happens. At this point I would like to suggest what I think is good advice in the selection of music. Play whatever you want but not whenever you want. Too many directors play selections for public performance and contests which should be left for the rehearsal. Symphonic literature transcribed for band needs careful scrutiny and maturity of musicianship before deciding to perform them for public performance. Some contemporary literature is excellent and may sound wonderful over the air played by professionals but be careful about attempting some of these selections in

(Please turn to page 33)

Written especially for The School Musician

By Clarence J. Kriesa

Asst. Prof. of Instrumental Music

St. Ambrose College, Davenport, Iowa

The Importance of TYMPANI

EVERY BAND or orchestra benefits from the addition of tympani to the instrumentation. Tympani provide the foundation upon which all chord structures are built, and reinforce the bass section and the other lower-voiced instruments.

In addition, tympani provide a *professional appearance* which enhances the eye-appeal of your band or orchestra, and fill out the percussion section. These considerations must not be overlooked when the time comes to prepare seasonal budgets.

There was a time, not too long ago, when few school music arrangements contained much tympani work. But today, as the schools develop and progress to more interesting and difficult music, the tympani parts can not be ignored. What can be done with tympani parts and no tympani? Simply nothing! The tympani parts to every arrangement are fully as important as any other parts and often contain important solos and rhythmic patterns necessary to the successful completion of the number.

Many school musical organizations are in the process of adding tympani to their instrumentation. But too many are waiting until enough other instruments have been purchased to complete every other section in the organization, leaving tympani until

last, and to me, this is a big mistake. Sure, you need a balanced instrumentation, but tympani are almost SOLO instruments and add so much to the tone coloring that their absence is keenly felt by the musicians as well as your audience.

In building up a BIG fortissimo at a climax spot or at the end of a particularly dramatic number you instinctively rely upon the percussion section for the FORCE required. Here the tympani play a VITAL part since they are capable of a bigger fortissimo than any other ENTIRE section of the group. Where accents occur, it is the tympanist who brings them out and

adds great rhythmic color to the composition. There are so many justifications for pedal tympani being high up on your "want" list of needed instruments for next semester that you can hardly avoid them any longer!

An additional "bonus" feature of PEDAL TUNED tympani is the fact that they can be tuned with amazing rapidity and in some types it is possible for the tympanist to play parts of the tuba or bass on marches. In many marches, no tympani part is written, and here the player should be provided with a bass part and, by sitting on a high stool, he can have both feet on the pedals and play sections of the bass part thus providing reinforcement to this often under-manned and under-powered section. Take the trio of *Sempre Fidelis* for instance: In the Trio after the drum solo there is a running bass part which is chromatic in nature and can be performed by the tympanist, providing the pedals are on the floor. This passage should be



Mr. Edward Metzenger, Tympanist of the Chicago Symphony, who requires four pedal tympani to perform the intricate parts written in many classical scores.



played softly at first to give a string-bass effect and on the repeat strain increase the dynamics to give it more prominence.

The tympanist can play bass parts in all marches, which adds greatly to the tone coloring of the organization and provides valuable tuning instruction for the student. Nothing improves the tympanist's accuracy and knowledge of intervals so much as the playing of tuba or string bass parts on such numbers. Many modern composers are creating most interesting tympani parts which increase the tonal range of instrumentation, and some fine solo passages are being incorporated in these arrangements.

Selection of your tympanist must be made with care. Assign a student to this outstanding instrument who has some musical background on piano or violin. Tuning is not so much a matter of obtaining the pitch alone as it is tuning in relation to the other instruments. A player who can associate his pitch with that of the other instruments, particularly the basses and trombones, will rapidly acquire a good tuning ear and be able to judge intervals quickly.

Pedal tympani are the king of the percussion section and the only tunable instruments of the section other than the mallet-played instruments. The range is one octave between the two drums, and tuning is chromatic and accomplished by means of the foot pedal. Unless you have a good tuning "collar" or the head drawn down over the kettle you will materially shorten the range. I would say that a correct "collar" for tympani would be approximately $\frac{3}{8}$ " and it should be even all the way around.

Occasionally it may be necessary to re-set the head in order to get such a tuning collar. To accomplish this, moisten the head several times, allowing the moisture to soak into the head until it has become slack. **KEEP THIS MOISTURE FULLY ONE INCH AWAY FROM THE EDGE OF THE KETTLE!** Should water be allowed to remain under the counterhoop, the head may tear in drying.

After allowing ten minutes for the moisture to soak into the head, apply tension evenly on the tension handles, drawing the head down evenly until you have secured a $\frac{3}{8}$ " collar. Do NOT put anything on the head while it is wet! Allow four or five



Classes for students interested in the percussion instruments are also available in progressive schools. These vital instruments are rapidly gaining in stature in the music world, and teachers encourage youngsters who have a yen for the drums, the tympani or the cymbals.

hours for drying. Then adjust the tension handles to bring the head into proper playing range.

Before playing, the tympanist should check his head range by operating the pedal from his lowest to the highest note. Should the range be lacking, it is necessary to adjust the head by means of the tension handles. If low tones are lacking, turn handles to the left and if high tones are lacking, turn to the right. It is always best to leave the pedals down or forward when not in use, particularly if you are in a dry climate or the steam heat comes on in your band rooms early in the morning. In other words, leave tension on the head to protect your tuning collar or draw-down. If you

leave the head slack in a dry atmosphere, it will shrink and be necessary to loosen the tension on the tension handles before each use. If this situation is repeated often, you will not have any collar at all, and it will then become necessary to re-set the head, using moisture.

Should you be located in a humid or damp climate, the reverse is true. In this case, leave the tension OFF the head after using so that the head will shrink, else you will have too much collar! Too great of a collar also cuts down on the range and produces a dead tone. Old heads tend to become set and lose their elasticity so that it may even be necessary to turn the head over and play on the other side. Be sure you moisten or "re-set" the head when turning over though, and remember to keep the moisture away from the edge of the kettles!

Of course, it is wise to replace old heads with new heads when necessary. (Please turn to page 32)

Written especially for The School Musician

By Edward Metzenger

Tympanist, Chicago Symphony

Class PIANO—



In about the fourth grade, class piano instruction is offered in many schools. It not only enables the child to begin his training with a fundamental instrument, but affords basic training in music as a whole. For a true understanding of the piano — with melody, harmony, rhythm—brings a clear understanding of the fundamentals of all music. Students take turns at the piano while the remainder of the class use the silent keyboards.

WHEN FORTY TEACHERS and forty children get together for a month of music and everyone is inspired by the experience—it calls for a closer scrutiny.

The occasion was the August 1950 Workshop in Class Piano conducted at the University of Southern California by Fay Templeton Frisch, who during the school year takes three hundred and fifty youngsters through their pianistic paces in the public schools of New Rochelle, New York.

Teachers observing the workshop at USC were introduced to a decidedly different type of piano lesson from the traditional "private lessons" of their youth. Here were visible results showing that piano lessons can be taken out of solitary tutelage to emerge as purposeful, group activity with all the

stimulation and interaction of group learning present.

In a matter of minutes after the workshop got under way first tunes were being played by children many of whom had never seen a piano before except perhaps on television or in a music store. Children sang, danced, marched, clapped out their rhythms and almost fought for turns at the pianos.

Teachers took copious notes. And the pace never slowed.

We would like to "listen in" as it were to comments of these teachers,—the music supervisors, elementary teachers, studio piano teachers, college "piano majors", school band and orchestra directors and even dance band musicians—all here to interpret for themselves this remarkable blend of

music and human relations. A fair evaluation is usually reached by listening to the frank opinions of those who come to find out how this teaching is done and who, like as not, will go out to use the techniques they illustrated.

Following are some of the notes taken by these teacher observers—the "off the cuff" variety that are often jotted down for the benefit of the one doing the jotting. We borrowed these notebooks in order that we might, by matching them together, arrive at a cross section of opinion. The result presents a remarkable meeting of minds as to the validity of purposes and, of course, results. Let us browse through some of these notes at random:

The Child's Interest First
"The whole thing was presented in

the spirit of approach was for "The child's importance sons. If day and was going he could next lesson classroom mind."

"I was to learn child felt within t Every c give pra helper a

"The the first go along them a there; i from th

By w referred groups from si agers. V of inter were a came t groups dren w ges p

E The child b in gro cooper tions:

"To ing sit pride; tance a stead learning ful; L sequen portan

"It to wa each in a g er and esteen "It slower

A Remarkable Blend of Music and Human Relations

Written especially for The School Musician

By Dorothy Bishop

University of Southern California

the spirit of fun,—a far different approach from the days when Junior was forced to take piano lessons.”—“The child’s attitude was of prime importance especially on the first lessons. If a child could go home the first day and play something he knew, he was going to be proud to show what he could do and be anxious for the next lesson. Hence he returned to the classroom in a receptive frame of mind.”

“I was interested in the effort made to learn the Children’s names. Each child felt that he was an individual within the group on the very first day. Every opportunity has been used to give praise and to utilize the child as helper and planner of the lesson.”

“The point was brought home from the first that the role of teacher is to go along with the children; accept them as they are and build from there; in other words to look at things from the child’s point of view.”

By way of explanation, the children referred to here were divided into four groups of ten each according to age from six and seven year olds to teen agers. With the exception of one group of intermediate students, the children were all beginners. Younger children came three times a week, while older groups came twice a week. These children were recruited from the Los Angeles public schools.

Every Jim and Henry Responds

The respect shown the individual child began to yield noticeable results in growth of personality and group cooperation as witness these observations:

“To see Jim brought into the learning situation through appealing to his pride; Diane made to feel the importance and initiative in real activity instead of petty, show-off tactic; Henry learning to be more accurate and careful; Louise given confidence and consequently happiness—were more important than the learning of symbols.”

“It was a point of greatest interest to watch the children *learning from each other*. By working and playing in a group they were inspired to greater and better efforts to remain in the esteem of the rest of the group.”

“It was gratifying to see how the slower one managed to find their

places in the group. It was equally satisfying to see the increasing effort and desire on the part of the faster students to help the others. For some, particularly Louise, the experience in class piano was highly successful as a ‘bringing out’ process.”

The most revealing incident of class cooperation was observed in the group attention of the children who continued playing and helping each other at one piano oblivious of the teacher’s temporary absence.

How Jim and Henry Learn to Make Music

Along with this enjoyment and subsequent growth of personality of the child we saw the *fundamentals of music* were being expanded to a remarkable degree within a short time. Let us enumerate the thoroughly musical approaches to class activity that went into these happy experiences in making music:

1. The vocal approach to piano playing.
2. Noticeable development of ear through constant singing with the playing.
3. Beginning by playing in several keys, leading to an early *freedom in transposition* at the keyboard.
4. The reading of music *phrasewise and intervalwise* rather than *notewise*, leading to:
5. First steps in *form and analysis*; recognition of similarities and differences in phrases.
6. Giving children an understanding of *rhythm* through bodily movements.

As a result of these procedures, every Jim and Henry was getting a sizeable repertory of song-pieces. Right along this line they were learning to be self-critical through group participation. They had discovered the first rudiments of musical expression: *legato, staccato*—“the hot notes”—*sensitiveness to dynamics* — “light as a feather” and so on, through appeal to the child’s imagination. Not the least accomplishment was their ability to keep together,—*ensemble*.

Song Approach

The song approach to piano playing proved its value during the first two weeks of class piano workshop. It was noted particularly that the child who sang as he played made fewer errors with the notes.

“Jimmy was often reminded ‘If you say it or sing it you will get it’. This seemed to prove that the spoken word calls up a clear thinking through of the idea and that singing the tone requires *thinking the tones*.”

Ear Development

“Ear training results of the singing approach were quickly apparent as in the case of the chap who sang a fifth unaided; in others who sang in thirds and felt the skips naturally and in others who sang tonic tones in the cadence.”

Drill Without Drudgery

In group work, the pupils learned to use their ears and analyze their classmate’s performance through *listening* and through offering constructive criticism and suggestions. “This procedure enabled children to master new problems more readily since they were hearing, over and over, each classmate play what they themselves played during the drill. I was impressed by the effectiveness of this drill at one piano with children moving in a circle to the keyboard.”

Noteworthy was the high degree of attention and interest displayed by the children when the drill and recitation were varied in these ways:

1. One child playing with other children alerted to take over the playing at whatever point in the music they were called upon.
2. Rhythmic activity combined with playing: as for instance, a group of children carrying out rhythms upon percussion instruments as others played.
3. Constantly changing activity to avoid monotony.
4. The children watching their own music as the teacher demonstrated to

NO OTHER PIANO LIKE A KIMBALL



Kimball's amazing new Life-crowned Toneboard, developed through thirteen years of research and experiment, adds one more to the many special features you find only in a Kimball Console Piano! Direct blow action, balanced even tension scale, pipe organ tone chamber, extra strong plate. Reinforced keys that last longer, give better service. Durable sharps (will not discolor or chip), solid rock elm heavy post back. For decades Kimball pianos have demonstrated their fine musical qualities and marked durability by serving more schools, colleges, universities and conservatories than any other single make of piano. All Kimballs are completely built, to standards famous for 94 years, in Kimball's piano factory—the world's largest.



KIMBALL PIANOS—Keyboard of the Nation

W. W. KIMBALL CO.

KIMBALL HALL—31 E. Jackson Blvd.
Chicago, Illinois

one child or as she corrected one student's playing.

5. Drill around one piano already mentioned: Children moving to the piano in a circle for their turn in playing a particular phrase or pattern; each child "checking up" on his successor.

Rhythm From the Inside Out

How thorough training becomes when approached through the senses: eye, ear, and touch, preceded by response of the whole body in the development of rhythmic feeling!

In contrast to the time-worn procedure of presenting rhythm through note values, the rhythms in the workshop beginning group were carried out by clapping, singing, and bodily movement without any mechanical device at all. An explanation of symbols followed the "felt" experience quite naturally when the need arose.

The children's reliance upon an inward singing rhythm was undoubtedly responsible for their playing in fine ensemble on nine pianos the last day without leading or direction of any kind from the teacher.

"Music is a Map"

"Music in the book is a map—not a bunch of frightening notes. If you look at the map you will know where to go on the keys. . . ."

How different from the old method of presenting note reading was the drawing of the staff on the blackboard and sketching of the lines between the notes to call attention to the shape of a tune. Children grasped how to go "up and down" as they sang "next door neighbors". "Skips" and "stay-where-you-are" notes. The development of children's solfeggio through this practice was nothing short of miraculous.

The following comment calls attention to the "eyes on the music" technique:

Insistence on looking at the music and not at the hands and keyboard impressed me as a most valuable habit in enabling students to acquire facility, right from the start, in *sight reading*. I know if I had been encouraged to adopt this practice earlier I would be a much better musician today."

Notice the attempt made to extend the range of staff and keyboard:

"Teaching the scope of the keyboard appeared to me to be one of the most important techniques of the workshop. The exercise I am referring to is that of directing the children to play "low G" successively to "airplane G", thus imprinting the idea of octave duplication and dispelling any awe of all those notes."

Fun With Chords

Constant playing of the primary chords in several keys from the begin-

ning made chords a part of the child's early musical vocabulary in *recognizing chords by ear*, in quick response to "chord feel" and in analyzing chord shapes on the written page. Again the onlookers' notes call attention to the value of chord study.

"I was impressed with the way children can be shown how to *harmonize* their simple melodies."

"This approach is valuable as the child enjoys chord playing and sees immediate, fruitful results. A knowledge of chords will be helpful in laying a foundation for further study of harmony."

What Music Books Shall I Use?

In answer to the ever baffling questions of choice in teaching material, Mrs. Frisch proposed that the worth of any book be judged by these questions:

1. Does it meet the groups' interest and need?
2. Does it have a direct purpose for the students? (Simple chords, five finger patterns, simple rhythmic patterns, transposition possibilities, etc.)
3. Is it practical pedagogically?
4. Does it contain good music with a variety of key, rhythm, and appropriate songs both familiar and new?
5. Will it allow for growth in performing, listening, and creating?
6. Is the general appearance appealing to the age group?

Viewpoints

The foregoing observations form a remarkably well-rounded picture of these exciting demonstrations. We might conclude here except for the fact that we would like to go beyond procedure to summarize in terms of *meaning* for each observer. A look at these frank viewpoints expands the picture considerably as we glimpse how the philosophy and procedure of class piano fits into the teaching scheme of the entire group all the way from high school music directors to studio piano teachers. Very often the viewpoints expressed represented an almost complete reversal of the observer's former attitude. As we read over these selected remarks, we cannot help conjecturing on how far reaching the results of such a workshop can be.

High School Music Director:

A reaffirmation:

"The fact that learning and subsequent accomplishment is a 'joy' is something which, over a period of years, has been pushed to the back of my head, mainly because of the constant pressure of 'producing' and 'presenting' something to the public. . . ."

"Now I feel I am getting a picture again of the basic philosophy of music education . . . a means of presenting music fundamentals as a medium (Please turn to page 27)

Enid, Oklahoma, Plans Set for 19th Annual Festival

Each year Enid, Oklahoma, becomes the scene of the greatest school music festivals in America. The greatest collection of school celebrities in the world take part in making this great event successful. People travel from coast to coast to witness the longest band parade in history.

In witnessing this awe-inspiring event, one is reminded of the days when John Philip Sousa used to conduct the massed bands at the annual national school band contest. Now the Festival has been expanded to include choruses, orchestras, and twirlers. It is indeed representative of 'America's Youth Music on the March.'

In the 18th Annual Tri-State Festival last year approximately 7,000 participants, representing 102 schools from Oklahoma, Kansas, Texas, Missouri, New Mexico, and Arkansas were in attendance. This year, a number of inquiries have already been received from schools including some in Oklahoma, Texas, California, Arkansas, Mississippi, Kansas, Colorado, Louisiana, and New Mexico, all regarding the forthcoming 19th Annual Festival, the dates of which are May 10, 11, 12, 1951.

All participants are entered through the schools. The deadline date on entries is April 19, 1951. Official entry blanks are sent to those schools which are on the official mailing list. This list is open to all schools who write expressing their desire to participate. This letter should be addressed to: Mr. Milburn E. Carey, Manager, Tri-State Band Festival, P. O. Box 2068, University Station, Enid, Oklahoma.

The 1951 adjudicators will be the finest ever used in the eighteen years the Festival has been in existence. For Band there will be these: Dr. A. Austin Harding, University of Illinois; Karl L. King, Municipal Band, Fort Dodge, Iowa; George C. Wilson, University of Missouri; George F. Wingert, Jr., Minneapolis, Minnesota; Bruce Jones, Louisiana State University; Charles Minelli, Pittsburg, Kansas; Dr. Dewey O. Wiley, Texas Technological College; and Colonel Earl D. Irons, North Texas State College.

For Chorus there will be these: Dr. Archie N. Jones, University of Texas; John D. Raymond, Lafayette College, Easton, Pennsylvania; Oscar Clymer, University of Mississippi.

Dr. Joseph E. Maddy, National Music Camp, will judge Orchestra, and Bill Sears of the University of Kansas will be the Twirler Adjudicator and Exhibitionist for this year. An extra treat this year will be a brass instrument lecture by Vincent Bach of New York City.

Tri-State offers opportunities for bands and orchestras in concert playing, sight reading, and marching; for choruses, boys' and girls' glee clubs, ensembles, solos, and drum corps. This is truly a balanced music festival.

The three All-Star organizations, Band, Orchestra, and Chorus, are composed of the leading musicians from participating groups and from representatives of outstanding organizations from an eleven-state area.

Paul Lavelle to Return to TV

Special. Word has reached The SCHOOL MUSICIAN via a New York newspaper that Paul Lavelle and his famous "Band of America" is to return to TV programing in the very near future. He will continue his regular weekly radio broadcast.

VanderCook Changes Name —Now College of Music

Although the VanderCook School of Music has in reality been a college of music for many years, it has just officially changed its name to the VanderCook College of Music. We believe that such a change is a good one. This practical school has been very active in promoting band, orchestra, and choral work and in training directors for more than a score of years.

The VanderCook College of Music is a growing institution. During the past three years when many other music colleges were showing a definite decrease in enrollment the VanderCook College has continued doubling its enrollment each summer. In celebration of its new name, the VanderCook College of Music has gone all out to make its 1951 summer session and fall term faculty better than ever. Lee W. Petersen is the Co-ordinator of the VanderCook College of Music, which is located at 1655 Washington Boulevard, Chicago 12, Illinois.

T. E. Rivers Sets Keynote for National Music Week

The National and Inter-American Music Week Committee have prepared a booklet guide suggesting activities for National Music Week, which has been set for May 6-13.

In a letter from T. E. Rivers, Secretary of the committee, to the School Musician, he states that enthusiastic local Music Week chairmen are working hard on plans in nearly 3,000 cities, towns, and smaller communities throughout the country. In most cases the programs they arrange serve two purposes: (1) to stimulate greater year-round interest in music and music education; (2) to further some specific local music project of permanent social and cultural value.

The keynote for this year is "Enrich your living through Music." All school musicians whether elementary, high school, or college, and their directors should encourage participation in their communities in this important week. The greater the interest in Music Week the greater the benefit to all associated with music, whether amateur, professional, or as friends of the art.

Readers of The SCHOOL MUSICIAN have been invited to write to Mr. T. E. Rivers, Secretary, National Recreation Association, 315 Fourth Avenue, New York 10, N. Y., for their free copy of the 1951 letter guide on National Music Week.

The Lion That Roars a Challenge



Proud indeed are the citizens of Lockhart, Texas, when they see their high school band come down the street with four sousaphones with covers on the bells, showing the letters L.H.S. The lion on the head of their bass drum roars a challenge to all, that this wonderfully equipped band can be rated with the best. A Band Mothers Club has helped the director, William E. Hooper, increase the total band enrollment to 142. Is it any wonder that the Lockhart High School Band is so good? Look at this fine Junior Band that is a continuous feeder for the Band. That drum major is a real drill master too.

Wheaton, Ill., Fans Start TV Halftime Battle

Wheaton, Illinois, fans watched the Saturday afternoon football broadcasts for two reasons. They enjoyed the football game, and they wanted to see the between-period band maneuvers. But when TV cameramen would show the start of the formations and then switch to inane interviews or chalk talks, as so frequently happened, their wrath gave way to protest.

Mrs. Fred Zarbock, an enthusiastic band backer, presented a letter of protest addressed to TV and radio station managers, which was read at the Wheaton Band Parents Association for their approval. The letter was also presented at the Midwest Band Clinic and the College Band Directors Clinic held in Chicago, with the suggestion that similar letters of protest be sent to TV program managers all over the country. Once the program directors learn that these marching bands are an asset to their football programs, then the show will be reproduced without exasperating interruptions.

The Wheaton letter read as follows: "We believe TV broadcasts of collegiate football games would have more universal appeal if half-time maneuvers were reproduced in their entirety without the frustrating interruptions so often experienced in the past. After listening to forty-five minutes of frenzied talking by announcers, a musical interlude would be quite refreshing and much preferred to off-the-cuff reviews and interviews which are more or less repetition.

"Why cut up well planned and carefully rehearsed marching formations that are unique to football television shows, for the trite and commonplace? The colorful half-time maneuvers have become an integral part of the spectacular Saturday afternoon sport show, and can only be enjoyed when photographed with the same skill and continuity employed during the game.

"But what is more important still is the growing interest and appreciation being cultivated in grade and high schools for the developing of similar marching bands. These schools are the training grounds for the university bands. Band members and band fans watch for these between-period band drills for new ideas for developing their own formations.

"Giving the band an uninterrupted spotlight would further the enthusiasm of the student musicians for this phase of school life. Certainly, any group performance involving skill and years of training, which are required for admittance to the band, deserves the full attention of the camera.

"As parents of budding musicians and as football broadcast fans, we ask that we be given the entire sports pageant."

The Wheaton Band Parents Association hopes that hundreds of other parents' groups will write a similar letter to their favorite TV and radio station, so that next fall people everywhere will see and hear their million dollar half-time field shows.



Kimball Prize of \$100 Won by R. Lloyd Adams

A California composer has won the W. W. Kimball Prize Award of \$100 for which musicians of North America have been competing annually for 14 years. He is R. Lloyd Adams, an organist-pianist of Pomona.

Winning over 103 other entrants from all parts of the United States and Canada, Mr. Adams composed the best setting for the poem, "In June", by Helen Field Watson. Announcement of the award was made recently by the Chicago Singing Teachers Guild, which sponsors the contest.

At present, organist at Trinity Methodist Church in Pomona, and official organist for District Four of the Association of Lions Clubs, Mr. Adams has been well known as a composer-arranger in his area for more than a quarter of a century. The W. W. Kimball Award, the first such competition he has won, now brings him international recognition.

As an arranger, Mr. Adams was commissioned in recent years to rescore portions of "The Merry Widow", for the Polish tenor, Jan Klepura. He was also commissioned to compose and orchestrate music for the San Bernardino spectacle, "Covered Wagon Days", and has arranged music for the Geller Workshop Theatre, in Hollywood.

129 Soloists to Compete from Joliet Grade Band

Looking forward to the district and state grade school music contests, Charles S. Peters, Director of the Joliet, Illinois, Grade School Band, held an all-city solo and ensemble contest for all members of the first and second grade school bands on Saturday, February 17.

There were 129 soloists and 25 ensembles entered. All but 22 of the soloists came away with a 1st rating. All the ensembles won a top rating.

As a result of their good ratings locally, 107 soloists and the 25 ensembles will go to the district meet at Harvey, Illinois, on March 17. Winners from the district contest will go to the state meet at Bloomington, Illinois, May 11 and 12.

The Joliet Grade School Band will compete in the district contest this year also.

At the state meet, the contest band will play a command concert for all bands and soloists attending. This command concert will automatically retain for the Joliet band the state Class A grade school championship.

Millvale, Pa., Festival Tops All Previous Records

The All Western District High School Band Festival was pronounced the most successful yet by William S. Tole, Supervisor of Music, and host, Millvale, Pennsylvania.

This big three-day clinic which was held the first week in February brought William A. Schaefer into this little subdivision town as guest conductor. One of the highlights was the Radio station KDKA of Pittsburgh broadcast played on the afternoon of the third day.

Students were housed and fed in the homes of citizens of Millvale. Intermingled with rehearsals, student assemblies,

and the concert, were recreation periods including a "rip snortin'" social dance.

Mrs. C. B. Nichol of Pittsburgh gave the band directors a special treat when she demonstrated the effectiveness of class piano as a means of developing better future bandmen.

All students and directors left the clinic feeling inspired and looking forward to the next one.

Md., W. Va., and Va. Join in Tri-State Band Clinic

One hundred and seventy students from bands from twenty-three high schools from the three-state area, consisting of Maryland, Virginia, and West Virginia, participated in the 3rd Annual Tri-State Band Clinic last month under the direction of Johann H. Fultz, chief musician and bandmaster for the U. S. Navy, stationed in Washington.

In speaking of other clinics to be held this spring, Mr. Fultz said: During the next few weeks, high school students throughout the United States will be participating in music festivals for the purpose of advancing their musical knowledge, fostering good relationship between schools, and allowing the general public to see the work that is being done in the School Music Programs of today."

During the two-day clinic at Martinsburg, the students exhibited healthy attitudes to participate in a music clinic under a conductor with a wide background in the field of music.

Picked students from twenty-three high school bands played instruments in harmony with one another, read new music from more than fifteen different publishers, and at the same time, their respective band directors watched scores and discussed the music for its educational value, as the guest conductor of the clinic rehearsed the organization.

Many music publishers in the United States helped to make this wonderful clinic the fine success that it was, by furnishing free conductors' scores to over fifty of the numbers that were read during the clinic. Only the latest numbers especially written for band were played and studied by this year's clinic band. In fact, many of the publications carried a publication date of 1951.

Typical of the reactions to the clinic were voiced by John Pestun, Band Director, Charles Town High School, Charles Town, West Virginia. He said, "The Tri-State Band Clinic this year was the most interesting one that I have ever attended. The director of the clinic, Mr. Fultz, did a beautiful job with the students, and I know that it will remain a remarkable experience for all of us."

Mr. Charles T. Stull, Supervisor of Band Directors, Frederick, Maryland, had this to say about the clinic. "I have attended all the clinics held at Martinsburg. To me, as a supervisor and band director, they have been most helpful. These clinics have served to raise the standards of our band concerts, especially in the selection of good material. The idea of having conductors' scores in the hands of each director is a most excellent idea. The students under my directors have received inestimable value from these clinics. They do a lot of fine missionary work among the students back home who do not have the privilege of coming."

500 Wis. School Bandsmen Meet in Festival of Music



When the director brought down his baton, 520 school musicians from Polk and Burnett counties, Wisconsin, started the overture with perfect organ-like precision. The band was seated on the entire gym floor, while the audience sat in the bleachers. Thirteen town and village bands were in this band.

The Seventh Annual Upper St. Croix Valley Band Festival was held at Milltown, Wisconsin, Friday, January 26, with thirteen high school bands from Polk and Burnett counties participating. More than six hundred bandsmen from a 40-mile radius arrived by school bus early in the morning to take part in a full day's activities, including instruction, rehearsal, and concerts, under some of the outstanding band leaders of the Midwest.

A major interest on the musical calendar was the Massed Band of five hundred which presented an afternoon concert at 2:30. The high point of the festival was the final evening concert by the All-Star Band of one hundred and twenty picked musicians. Both concerts were open to the public.

Guest Conductors

The guest conductors were brought in from three states. Emmett Sarig, for many years Director of the Maine, Wisconsin, Township High School Band, who won honors for their playing and marching exhibitions, for two and a half years, and now Director of Music Extension of the University of Wisconsin, was one of the conductors.

From Minnesota came two conductors. First, Mr. Ernest Villas, Acting Director, University of Minnesota Bands, whose spectacular marching band was a ray of light in a gloomy season for Minnesota's football team and the fans last fall.

Also from Minnesota was Dr. Robert S. Winslow, Associate Professor of Music Education, University of Minnesota, who made his fourth appearance at the St. Croix Valley Festival. Dr. Winslow is well known to the high school band musicians of the St. Croix area, as an adjudicator for several of the competition festivals.

The guest conductor from Illinois was Forrest McAllister, new editor and publisher of *The School Musician*.

When transportation caused the cessation of music festival contest, during the

last war, thirteen band directors in the Polk and Burnett, Wisconsin, counties felt a definite need for developing some type of substitute project, which could be used as a motivating factor to stimulate more and continued interest among the students of the bands in practicing and raising their standards of performance.

These directors held a meeting early in the fall of 1944 and decided to form the Upper St. Croix Valley Music Festival Association. Once a month thereafter these thirteen band directors and their wives would meet at one of the small restaurants in one of the cities, have dinner together, and then later in the evening while the wives went to a motion picture show,

would meet to talk over their mutual problems. It was during one of these meetings that they decided to try a music festival.

The first festival was so successful that they decided to hold it annually. The school superintendents and principals from these thirteen cities were very cooperative in the effort, and said that they would give their whole-hearted support to the project.

The object of the festival was to give all of the bands within the area an opportunity to rehearse under guest conductors, followed by a Massed Band concert of all of the bands, and finally, a concert by the All-Star Band, which would be made up of selected players from the thirteen different bands.



Shown above are the four guest conductors of the Upper St. Croix Band Festival. Checking one of the scores used for the All-Star Band are (left to right) Robert Winslow, Associate Professor of Music Education, University of Minnesota; Emmett Sarig, Director of Music Extension, University of Wisconsin; Forrest L. McAllister, Editor and Publisher, *The School Musician*, Chicago, Illinois; and Ernest Villas, Acting Director of Bands, University of Minnesota.

Festival Schedule

During this year's festival, the entire morning was devoted to the rehearsing of individual bands on an hourly basis, under the direction of the four different conductors. Mr. Sarig, for example, had three bands in the English room, while Dr. Winslow had three bands in the Agriculture room. Mr. Villas took three bands in the old gym, while Mr. McAllister had four bands in the new gymnasium. This schedule started at 8:30 in the morning and ran through until 12:30 noon.

Each band would set up its equipment and start rehearsing with the conductor on the hour.

A very fine hot lunch was served by the Milltown Band Parents Association and school officials for fifteen cents. During this period they served approximately seven hundred people.

At 1:00 P.M. the Massed Band of approximately five hundred and fifty young musicians gathered in the gymnasium for a rehearsal. At 2:15 a ten-minute recess was given for the young people to relax. At 2:30 the Massed Band concert was given for the public, and conducted by the four guest conductors. At 3:30 the All-Star Band rehearsed. At 6:00 the evening meal was served for twenty-five cents, again to the some seven hundred people. In the evening at 8:00 the All-Star Band performed a very fine concert. Again the four guest conductors took the baton.

Participating Schools

The following high schools from Wisconsin participated in the festival: Amery, Balsam Lake, Centuria, Clayton, Clear Lake, Frederic, Grantsburg, Luck, Milltown, Osceola, Siren, St. Croix Falls, Webster.

The uniqueness of the Festival Association in this Wisconsin area is that the entire group of schools participating comes from the rural areas. The largest population of any of the cities is under two thousand. Individually it is difficult for any one of the participating bands to perform a number such as the *Victor Herbert Selections* arranged by Lake, or the *Light Cavalry Overture* by Suppe, but when the finest musicians were selected from the thirteen different schools it made up a very fine 120-piece symphonic band, with complete instrumentation. This is a continual inspiration to these young musicians from this rural area of Wisconsin.

So that the young people who are not selected to play in the All-Star Band may receive inspiration, the Mass Band concert is very effective. This large group performed seven numbers on their program, which included such numbers as the *Mexican Overture*, by Merle Isaac, and the *Carnival of Roses Overture* by Olivadotti.

Mr. Lloyd Schultz, the State Supervisor of Music for Wisconsin, was the honored guest at the festival. He feels that this type of festival is one of the most constructive educational projects that may be presented by any combined group of schools. He feels, as do the directors who make up the Festival Association, that this perhaps is setting a pattern for other rural areas throughout America to follow. It is truly inspirational to see over six hundred young school musicians working together for one full day of study, practice, and performance, in which there is no competition. They do it for the love of it, and for the fun of having good fellowship with

their neighboring clarinetists, cornetists, drummers, and other instrumentalists, who you might say "play on their musical team."

Readers of The SCHOOL MUSICIAN may receive more information by writing direct to Carl Yoder, Manager of the Band Clinic, Upper St. Croix Valley Music Festival Association, Milltown, Wisconsin.

A Choral Clinic will be presented by the Upper St. Croix Valley Music Festival Association later in the year. Some eight to nine hundred singers from this same group of schools will participate in this large festival.

If readers would like to learn more about the Choral Clinic they may write to Mr. Curtis Hansen, Manager of the Choral Clinic, Luck, Wisconsin.

Interlochen's 20 Year Club

• National Music Camp •

By Win Richard

Enrollment in the Club continues to grow and many of you interested in Interlochen should know that letters arriving at the secretary's office from all parts of the globe very often contain copies of programs and news of unusual interest. One such letter arrived recently from a former Camper—Elaine Melkle Nickle—NMC '30 & '35, the wife of (Lt. Col.) Chaplain Nickle, stationed on the island of Guam in the South Pacific. She writes: "Enclosed is my check for dues and subscription to The SCHOOL MUSICIAN magazine. We have a five year old son, Jon. I left my cello in the States on the advice of army personnel. But imagine my delight to find special services the proud possessor of one viola and two cellos, both of the latter already checked to Navy personnel. So I took the viola though I had not played it since college days and now I am enjoying string quartets again. Combined choirs on the island gave three performances of the Messiah at Christmas. The performances were remarkably well done and accompanied by organ, piano and string quartet. Excellent recordings were made which may be played in the States. A rich musical experience here is thrilling." Mrs. Nickle was a former Iowa Public School music teacher. We are certain that many of her former friends were happy to hear of her experiences on the island of Guam.

I wonder how many of you have seen the very attractive new 1951 Prelude announcing the Twenty-Fourth Season of the Camp? A request to the Camp Headquarters at Ann Arbor, Michigan, will soon speed a copy your way.

From the University of Missouri . . . a letter from George Wilson, NMC '30. George is now in charge of Bands at the Camp and doing a marvelous job! He has three daughters—the two older girls again campers next summer for the sixth time! What wonderful memories they will hold for Interlochen!

Plans for a NMC luncheon at the North Central Music Educators National Conference at Fort Wayne, Indiana Tuesday April 10th have just been completed. If you are in the vicinity plan to attend and renew some of those old acquaintances. Of course, all Interlochen

New Hampshire All-March Clinic Honors Mr. Sousa

The University of New Hampshire has taken a new lead in help to perpetuate the name of the great March King, John Philip Sousa.

On January 13, 1951, this great university presented its band in the Sousa March Clinic. Dr. Frank Simon was the guest conductor. Some fifty-eight of Mr. Sousa's marches were programed. No other music was presented during this memorable event. The guests of honor were Miss Jane Priscilla Sousa, Mrs. Helen Sousa Abert, and John Philip Sousa III.

Perhaps other universities and colleges will follow the lead of the University of New Hampshire in presenting a John Philip Sousa March clinic.

Pilgrimage to Interlochen August 3, 4, 5, 1951

alumni are welcome. Dr. Maddy will be there with a recent camp film.

Wonder how many of you '30 and '31 ers remember Sara Staff? She is married to a law professor and they are both on the faculty of John B. Stetson University. She says: "I am director of the health and physical education department for women. Yes—I still play the trumpet and I am a member of the symphony orchestra of the University. Best of luck to the "20 Year Club" and I hope to return to camp for a future pilgrimage." Here is a quick roundup of a few more '30 Campers who don't have too much to report on the intervening years but at least inform us of their existence. H. K. Filep is now a M.D. at Jackson, Michigan. Franklin Miner, advertising agent New York City, Lee Briggs ("music dormant," he says.), Falls Church, Va.; Mareta Martinek Warner, Charleston, Ill.; John Alden, LaGrange, Illinois; Burd Stover, West Chester, Pa.; Betty Bilsborrow, Enid, Oklahoma.

We have promised your Editor that we would go back into the files of twenty years ago and pull out some old cuts for publication in this column. So this means an appointment with Dr. Maddy at some future date and I hope we find several that will stimulate a few experiences on your part. If so, scribe them out and send them on to your secretary at Hartland, Michigan.

The late beloved Dr. Frederick A. Stock honored Interlochen when he said: "You should feel proud and well content that you have achieved at Interlochen something so unique and promising for the future of music in America, and America in music, something which will be recorded in the annals of the cultural life of the United States as epoch-making and enduring." As alumni, who for the past twenty years or more have observed the advancement of music in America through Interlochen, we salute Dr. Maddy, Mr. Giddings and Mr. Tremaine. The Club proposes to honor these esteemed leaders at the 1951 "Pilgrimage". Watch for further news about our great program for that week end in August.

Choral Section



Address all Correspondence to The School Musician, Choral Editor

HEAR The Tone Before You Sing It

The pros and cons of singing a part as well as playing a part have been discussed by music teachers for many years. Some favor the method, others feel it is a waste of time.

Hundreds of small schools seem to have quietly answered this age-old question. In these small schools, one person is hired to teach band, orchestra, and chorus. In the majority of cases, the same students participate in all three units.

When this situation is found to be in existence we find the chorus reads music more easily at sight, and the instrumentalists play more accurately in tune, and vice versa. Why is this true?

Students of music theory and teachers of many years' teaching experience will voice their theories, which are often quite academic and seemingly complicated. Actually they are all correct.

If these hundreds of music teachers in small schools have consciously or unconsciously shown that the singing student is a better playing student, it might be well to analyze in the most basic form why this may be true.

Both the singer and player create tones of various pitch. One uses a mechanical tool which of course is a musical instrument. The other uses the vocal chords, which are not mechanical. Both execute tones in the same general manner, attack, duration, and release.

Then why is it that they help each other? Simply that the vocalist places the greatest emphasis on *hearing* the tone before it is executed, and the instrumentalist places the greatest emphasis on attacking the tone (fingering, embouchure, tonguing) correctly.

If these two fundamental principles of producing good tones are com-



Singing is an aid to learning to play an instrument. The flexibility of the voice demonstrates to the student what the music should be. Teachers encourage instrumental students to sing whenever they can.

bined, we discover one of the reasons that the method of singing a tone as well as playing a tone contributes to better performance.

Have you ever noticed how many fine choruses, both amateur and professional, are conducted by persons who either are, or have been, instrumental conductors? These people have experienced the blending of as many as twenty-one different instrumental parts into one harmonic sound. They have also found it mandatory, due to the nature of the "works" to keep a strict metronomic beat. Choral music

often permits deviation from the suggested, which causes many conductors to take more liberties than found generally in instrumental works.

It is because of this, that the choruses that fall under the baton of a director who also conducts instrumental groups, seem to sing with a distinct and highly acceptable discipline of tone and rhythm.

Much has been accomplished in the technique of singing and playing in elementary schools. Kindergarten and first grade teachers have successfully demonstrated how creative rhythms

Good Singers Make the Best Musicians

help singing. The use of rhythm instruments has steadily grown in popular acceptance in that it contributes to more accurate singing.

The use of melody instruments is becoming more and more popular as a means of teaching children to sing and play. But the most effective means of teaching children to sing and play correctly seems to be through the introduction of "Keyboard Experience."

Here the piano keyboard is used as a tool to teach the child to sing and play, both bass and treble clefs, hear and perform chords, and has fun while doing it. Hundreds of classroom teachers are using this new and refreshing technique as a part of their regular music curriculum. Band and orchestra directors are delighted with the results of this system. Many have reported that students coming to them to join their organizations merely have to learn the mechanics of their instrument, having already learned to read music, associate chords, and recognize tonal and rhythmic patterns. The problem of changing the child from treble clef reading to bass clef no longer exists.

Therefore, isn't it logical that the vocalist is better prepared to be an instrumentalist if the instrumentalist technique is used while he is learning to be a vocalist? Sounds academic and complicated, doesn't it? Then let us reduce it to simple language. If you sing before you play, and then play like you sang, both your singing and

Eminent Ladies of the Podium

No. 6 Gillian Buchanan, Portales, New Mexico

This very prominent lady in the field of music education is Miss Gillian Buchanan, Associate Professor of Music at the Eastern New Mexico University, Portales, New Mexico. She is devoting her life to the cause of music in educa-



tion, especially for children. The entire membership of the Southwestern Division of the Music Educators National Conference is proud to have her as their president. She is currently hard at work on plans for the big Divisional meeting

to be held at Oklahoma City, Oklahoma, March 7-10. Miss Buchanan received her B.A. degree at Texas State College for Women at Denton, Texas. She received her Master's degree from Columbia University in New York City. Post-graduate work was taken at Juilliard School of Music, the Chicago Conservatory of Music, the Sherwood School of Music, and the New York School of Music. She is well prepared for her chosen profession.

Some of her happiest days were during the period she taught music, both public and private, in the schools and Junior college at Ranger, Texas.

One of her greatest ambitions is to see the schools of New Mexico include a string program in their curricula, and for every high school to have an orchestra. Another important desire is to see piano classes taught in all of the grade schools of the state. Miss Buchanan definitely feels that "Keyboard Experience" as developed by the MENC Piano Committee will give all children the "basic fundamentals of music" if it is included as a regular part of their school lessons.

She will take her sabbatical leave in 1952 by studying either in New York or abroad. As for hobbies, she is a highly talented amateur motion picture photographer.

With real leadership such as exhibited by Miss Gillian Buchanan, America should develop more and more "Eminent Ladies of the Podium."

playing will be better. Singing plus playing equals musicianship.

The Conductor is Dead Long Live the Conductor

Walter Damrosch is dead in body but not in spirit. During his more than half a century of conducting the world's greatest symphony orchestras, he was loved by millions of music lovers everywhere.

School Band, Orchestra, and Choral Directors in the School of today will remember him for his wonderful "Music Appreciation Series" that he presented to the youth of America. Many school directors today attended his Series as students via radio.

At the age of 23 he conducted the opening of the Metropolitan Opera in New York. His performances with the New York Philharmonic Orchestra for so many years were cherished by all.

During World War I he set up a Band Directors School for General Pershing in France. He was 88 when he died.

The musical pictures he painted on the canvas of Sound will live forever!

CHORAL ROBES



A large selection of fabrics and colors; excellent workmanship; reasonable prices. Write for catalog and samples.

DeMoulin Bros. & Co.
1080 So. Fourth Street
Greenville, Illinois

GOWNS

CHOIR
A CAPPELLA
ACADEMIC

26 Styles—6 fabrics to choose from. Send for FREE illustrated catalog.

National CHURCH GOODS SUPPLY COMPANY
821-22 ARCH STREET, PHILADELPHIA 7, PA.

Canyon, Texas, Offers \$100 for Fight Song

The Canyon High School in Texas has offered school musicians and their directors everywhere a new challenge. James E. Miller, the principal of the school, has announced that the school is offering one hundred dollars for the winner of their "Fight Song" contest.

The music must consist of a vocal line and accompaniment. Reference should be made to the school, and no music should be submitted that has been previously published or copyrighted.

Additional information may be secured by writing to "Fight Song" Chairman, Canyon High School, Box 899, Canyon, Texas.



Baton Twirling

for Posture . Beauty . Poise and Grace

IND. & ILL. Twirlers Capture 1951 National Championships

For the first time in history America has TRUE NATIONAL MAJORETTE CHAMPIONS. Capturing the senior title for the United States, at the NATIONAL tourney held in St. Paul on January 29, was pert Naomi Zarbock, Wheaton, Illinois. Ann-Nita Ekstrom, New Carlisle, Indiana, won the JUNIOR NATIONAL CHAMPIONSHIP for majorettes 14 years of age and younger.

State champions from all areas of the United States were on hand to compete. States which did not have official NBTA state meets during 1950 were declared "open territory" and were represented by independent competitors.

The NATIONAL MAJORETTE CONTEST, which is jointly sponsored by THE NATIONAL BATON TWIRLING ASSN. and the CITY OF ST. PAUL, proved to be the toughest contest ever held, according to the judges. Four outstanding NBTA judges were on hand: Roger L. Lee, St.

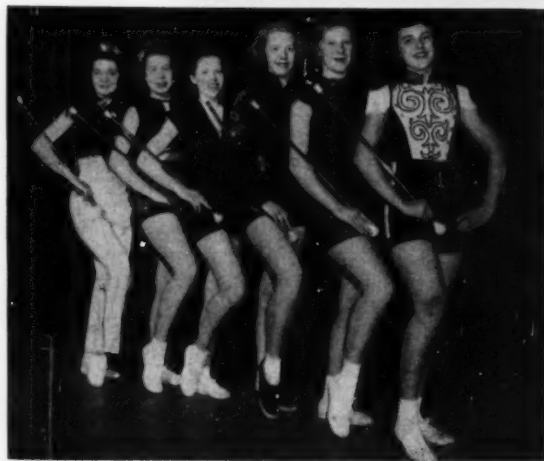


Senior Champion, Naomi Zarbock of Wheaton, Illinois.



Junior Champion, Ann-Nita Ekstrom of New Carlisle, Indiana.

The 39 senior girls went through new and exciting routines that proves again that America has the finest Baton twirlers in the World. Showmanship reigned supreme.



Senior Division Finalists, left to right: Patricia Dunn, Richfield, Minnesota; Lois Kilmark, Coloma, Michigan; Janet Walter, Warsaw, Indiana; June Schwartz, Benton Harbor, Michigan; Jane Ann Meece, Aurora, Illinois; Naomi Zarbock, Wheaton, Illinois.



Junior Division Finalists, reading from left to right: Joan Posekany, Omaha, Nebraska; Marilyn Millikin, West Alexander, Ohio; Joan Hillgonds, Flossmoor, Illinois; Martha Hampton, Plymouth, Indiana; Ann-Nita Ekstrom, New Carlisle, Indiana; Sonie Roger, Watervliet, Michigan.

The Junior Division included 22 charming and clever little girls. The judges were amazed with the ambidexterity exhibited by this group.



\$2,000.00 In Cash and Awards Presented Winners and Runners Up

Louis, Mo.; John T. Totilas, Stamford, Conn.; Robert Dawson, Dayton, Ohio, and "yours truly." Majorettes were judged on the following basis: 30 points, variety and difficulty of movements; 10 points, speed; 10 points, smoothness; 20 points, precision, and 30 points, presentation and grace of execution.

Several drum corps and bands provided good background for the majorettes as they "did their stuff" before the judges in the gigantic St. Paul Arena, seating 15,000 spectators. One by one the contest-

ants marched to the center of the huge Arena, halted, saluted and presented their individual routines.

Cameramen had a field day. TV films were made and used the same day. News-reel films were secured for future use. Within minutes after the contest was over the Associated Press (AP) had wired the results to all corners of the United States.

Runners-up in the junior division included: Joan Posekany, Omaha, Neb.; Marily Millikin, West Alexandria, Ohio;

Joan Hillegonds, Flossmoor, Ill.; Martha Jo Hampton, New Carlisle, Ind., and Sonie Rogers, Watervliet, Mich., the 1950 winner.

Finalists in the senior division, for majorettes 15 years of age and over, were: Patricia Dunn, Richfield, Minn.; Lois Kilmark, Coloma, Mich.; Janet Walter, Warsaw, Ind.; June Schwartz, Benton Harbor, Mich., and Jane Meece, Aurora, Ill.

The 1951 NATIONAL MAJORETTE CONTEST was truly a great event. A breakfast, honoring the champions, was held during the morning following the contest. All participants were on hand to congratulate the winners and to display the sportsmanship that has made baton twirling America's outstanding new sport.

Learn to Twirl a Baton Be a Champ. We'll Show You How

A LESSON WITH DON



In the past few issues we have discussed how to do the basic fundamentals and how to organize them into a simple routine.

This month WE WILL LEARN THE "Two Hand Front Circles." This movement starts with baton in right hand, ball to the top. Swing baton to position (A) and change hands as shown. Motion of baton continues to the left as you do one left hand "reverse figure eight" at your

left side, then bringing arm up over your head as indicated in figures (B) and (C). Change hands as indicated and do a regular "figure eight" to the right side (see figure D) as your body, ending up just where you started.

Be sure to reach out to sides and up over your head to make the circle effect as large as possible. This produces a beautiful effect and can be done while marching or standing.

This trick is especially useful for unison groups, as it is simple to learn and easy to do.



Diagram A



Diagram B



Diagram C



Diagram D

NATIONAL JAMBOREE

**ROGER LEE, MISSOURI — BILL ALLEN, FLORIDA —
MAJOR BOOTHE, CHICAGO — JOHN TOTILAS,
CONNECTICUT — BILL SEARS, KANSAS AND
BOB DAWSON, OHIO NAMED AS CHIEF
INSTRUCTORS FOR 1951 ENCAMPMENT**

The 3rd annual NATIONAL BATON TWIRLING JAMBOREE, America's largest instruction camp for twirlers, will again feature a fabulous array of the world's foremost twirling authorities, beautiful surroundings and a highly elaborate teaching system.

The JAMBOREE, which is a non-profit camp sponsored by the (NBTA) National Baton Twirling Association, has a two-fold purpose: (1) It provides a place where twirlers can gather to learn the very latest in twirling while at the same time enjoy a true vacation; (2) It serves as a national convention for the NBTA where national twirling authorities gather to lay out contest rules, score sheets and general twirling principles for the coming year.

For four thrill-packed days twirlers, future twirlers and twirling instructors, representing nearly every state, will gather to enjoy a delightful educational vacation of fun in beautiful South Milwaukee, Wisconsin, on the shore of scenic Lake Michigan, just 75 miles north of Chicago. Exact dates for the affair are the 25th, 26th, 27th and 28th of July, 1951.

Greater Scope

The JAMBOREE is the only twirling camp in America where twirlers from nearly every state gather at one time. This factor is insured by limiting JAMBOREE attendance to a designated number of participants from each state. Nearly every area of the United States has a different style of twirling, thus an overall view can only be gotten by comparison. The JAMBOREE provides its participants with that invaluable comparison.

Limited Attendance

To insure top efficiency and a good time for all, the 1951 JAMBOREE will be limited to just 250 participants. Thus only five twirlers from each state can be accepted on a "first-come-first-served" basis. The first five reservations placed in the mail from each state will be accepted—others will be returned to senders.

Foremost Instructors

Since the entire JAMBOREE is packed into four well-planned and thrilling days, the nation's foremost twirling champions and authorities find it possible to break away from their homes and businesses to be on hand to instruct, where if it lasted longer many would not be able to attend.

At the JAMBOREE twirlers start with the important fundamentals, gradually build up their knowledge and know-how, then graduate into the ranks of experts—ALL IN FOUR DAYS.

Delightful Meals

A well-balanced (three nourishing meals a day) menu provides JAMBOREE participants with the needed vitamins to keep pace with JAMBOREE activities. Twelve miles of sandy beach offer swimmers a real delight. Tennis, boating, horseback riding, golfing and other recreational facilities are always available.

Evening events include a dance, beauty contest, amateur show and a camp fire picnic.

At all times participants are under the competent guidance of trained chaperones—mostly twirlers' mothers.

Being a non-profit affair, the JAMBOREE proves to be the most reasonable camp a twirler can attend. A participant's total cost for the entire event—which includes three meals a day for four days, lodging facilities, complete instruction and a score of fun events—is just \$35.

Music Festival

The last day of the JAMBOREE is a thrilling one for participants. It's the day of the gigantic WISCONSIN SPECTACLE OF MUSIC—truly one of America's greatest musical pageants featuring band, drum corps and twirling contests.

Classes Offered

Things twirlers can learn at the JAMBOREE include: one-baton twirling, two-baton twirling, three-baton twirling, flag swinging, show twirling, contest twirling, professional twirling, signals, parade work, marching routines, aerial routines, teaching and judging methods and systems.

At no camp in America are so many different classes offered.

Those Wishing to Attend

If you are interested in this camp write to NBTA NATIONAL HEADQUARTERS, Box 266, Janesville, Wis., requesting a complete brochure.

Dundee Contest

A baton twirling contest will be held at the Dundee, Illinois, Community High School, on April 14, 1951. Contest will begin promptly at 7:00 p.m. The girls' contest will be divided into twelve classes the boys' into three. A doubles contest will be divided into three classes.

Place medals will be given to the 1st, 2nd, 3rd, 4th, and 5th place winners in each of the age divisions for the girls. Place medals will be given to the 1st, 2nd, and 3rd place winners in each of the boys' divisions. Just 1st and 2nd place for doubles. There may be either two or three persons in a double entry. First place girl winners in each age division will compete for one trophy in each of the following classes: 0 to including 9 years, 10 to including 13 years, 14 to including 17 years and over. All boy First place winners will compete for one trophy.

Score sheet will be the official NBTA score sheet.

There is a one dollar entry fee, a fifty cent entry fee per person for the double class. If both persons in the doubles are in a different age division their ages will be averaged.

There are dressing facilities for the contest.

General admission to the contest will be fifty cents.

Bring your lighted batons. Deadline for all entries is April 9, 1951. Mail them to Dorothy Thiede, 314 Van Buren Street, Dundee, Illinois.



Meet "Oscar"

**The Highest Honor An
American Baton
Twirler Can Gain**

In order that baton twirling may gain NATIONAL PROMINENCE and that champion exponents of the twirling arts may be distinguished from the masses, the NBTA has introduced "The TWIRLING OSCAR" who will be presented to proven CHAMPIONS only, similar in design and purpose with the famed "Hollywood Oscar."

The "TWIRLING OSCAR" will be the highest honor a twirler can gain. It will come in two forms: (1) A tall handsome trophy; (2) A beautiful white and gold embroidered uniform emblem. Trophies will be awarded to NATIONAL CHAMPIONS only, where the uniform emblems will be presented to the first place winner(s) of all nationally sanctioned NBTA state and open contests.

For the first time in American history drum majors and majorettes have a true goal to work for. Further details concerning the Oscar can be had by writing to NBTA National Headquarters, Box 266, Janesville, Wis.

Beautiful Designs Revealed By Photographing Lighted Batons in Action

By Don Sartell

"Spectacular," "fascinating" and "beautiful" are the three words that will best describe the designs captured by the camera when taking double exposure photos of the baton being twirled accurately.

In the December, 1950, issue, we pub-

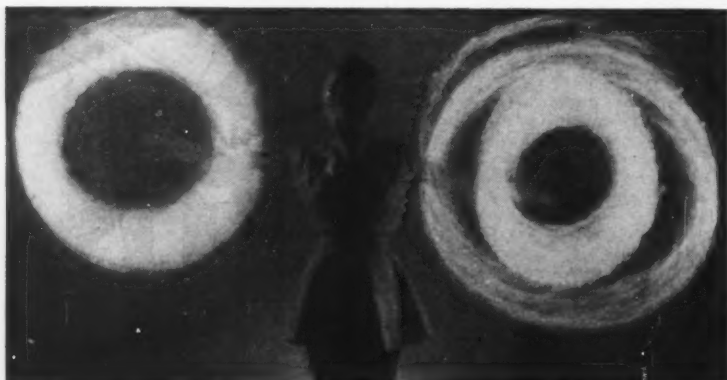
lished a photo of Rosemary Rowland, Warrington, Florida, twirling a battery-lighted baton—showing the movements made by her baton while in action. Readers will recall that the baton, although making circular revolutions around the body, left no actual pattern.

In the photos, used with this article, the same double-exposure principle has

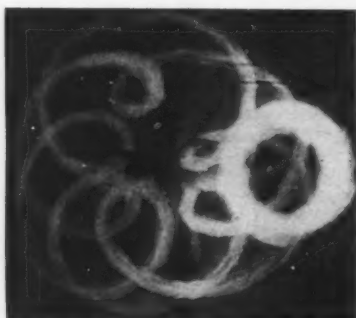
been incorporated to photograph the baton. However, in these photos, the baton twirlers performed accurately timed tricks. Results—definite patterns and designs.

Weeks of constant effort were required to gain the results shown on these pages. Majorettes doing the twirling are Dorothy Grover, Miss Majorette of America—1951, and Lillian Watkins, both of New York. Benj. F. Jones, Jr., international OSCAR MAXIM TROPHY award winner, was the photographer.

Both Mr. Jones and Daniel N. Perkins, nationally recognized twirling instructor, Hempstead, New York, deserve much credit for the photos shown. Mr. Perkins was prompted to send us these pictures after witnessing the one of Miss Rowland in the December issue.



Using a fire baton, Dorothy Grover, Miss Majorette of America, 1951, demonstrates the rudimentary "wrist spin." Miss Grover is presently a student at the Syracuse, New York, University.



By combining the "figure eight-side," "reserve-side figure eight," and a simple front pass, this beautiful design is formed. Dorothy Grover is the majorette.

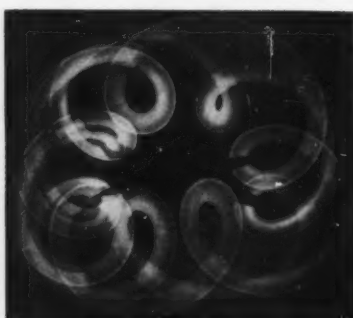
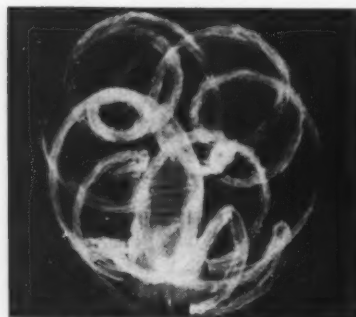
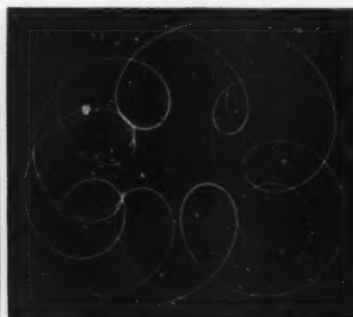


Photo shown is merely a single exposure of a battery-lighted baton with long plastic ends. Note the different type of design left by this type of baton in comparison with a flame baton.



A series of passes, both in front and back of body, leaves the pattern shown. Again, a flame baton was used by the majorette.



In this photo another battery-lighted baton is used. However, this baton has short plastic ends. Note how much finer the design is.

"Twirlpool"

NEWS AND VIEWS FROM ACROSS THE NATION

KENTUCKY—In Louisville, pert Hilda Gay Mayberry, one of the nation's most celebrated majorettes, was called on recently by Horace Heidt to join his show in several future TV performances. This is not Miss Mayberry's first big offer, however. Hollywood talent scouts have entertained the idea of signing her to a contract for some time. Several Universities have offered her twirling scholarships when she graduates in 1952. Thus far she has not made her choice known. Hilda Gay presently attends the Shawnee High School in Louisville.

NEW MEXICO—The men's organizations and clubs were completely left out when it came to staging the official NBTA state championship twirling contest in New Mexico. The Soroptimist Club of Albuquerque, a leading business club, for women only, recently became the sponsor for the state contest. The winning majorette, Joanne Ticknor (14) of Albuquerque, received full expenses to attend the national majorette in St. Paul last month. Drum Major John Large, NBTA state counselor, deserves much credit for the success of the contest.

ARIZONA—Marion Flynn, Paw Paw, Michigan, and now a freshman at the Arizona State College at Tempe, is presently teaching twirling in the grade and high school in Tempe. Although Arizona has just one television station, many local majorettes are getting the opportunity to perform. NBTA state counselor, Duke Miller, deserves much credit for the advancement in twirling Arizona has made during the past two years.

NEBRASKA—In Omaha, Joan Posekany, 13 and a freshman at South High, has been named "Teen of the Week" by a local newspaper. Joan, who is rated as one of the finest twirlers in that area, has captured 20 medals during her twirling career.

OREGON—Raymond Carl, editor of the Oregon School Music News and director of the Salem school bands, has accepted the position of Oregon state counselor for the NBTA. He is presently organizing NBTA chapters throughout the state.

QUESTIONS and ANSWERS

(Address all questions for this column to Don Sartell, c/o The School Musician, 28 E. Jackson Blvd., Chicago 4, Illinois)

QUESTION: In contests, which counts the most—speed or smoothness?

Answer: Smoothness, most always, is more beneficial to a twirler, whether it be contest twirling or not.

QUESTION: How much time do the top twirlers in the country devote to practicing?

Answer: Of course, there is no one answer to this question. I personally know that such twirlers as the present Junior National Champion—Ann-Nita Ekstrom, New Carlisle, Ind.—practices about three hours a day. For the average twirler I would say at least one hour.

QUESTION: Does it help if you practice in front of a mirror?

Answer: There again, it depends on what you are practicing. If you are perfecting a trick I would say yes. Practicing in front of a mirror may even help you to gain speed and perfection. However, once you have mastered your routine I would say that it isn't necessary.

QUESTION: How many high throws should you use in a routine?

Answer: That depends on whether the routine is for a contest, for show purposes or what. If it is for a contest, I would say at least one and not more than two high throws. For show work—the more the better, as the spectators consider the throw one of a twirler's most sensational tricks.

QUESTION: How may I join the (NBTA) National Baton Twirling Ass'n?

Answer: Write NBTA National Headquarters, Box 266, Janesville, Wis., requesting an application.

QUESTION: Is there a difference between juggling and twirling when using two or three batons?

Answer: Definitely yes. It may be interpreted this way: Juggling is when you catch and release the baton from the ends. Twirling would be when you catch and release the baton from a twirling position near the balance point.

QUESTION: What is the best thing to do when you drop a baton?

Answer: Pick it up as quickly as possible, smile—never express disgust—and repeat the trick you dropped it on.

ANYTHING FOR DON'S NEW "KEY CHAIN"?

Although he didn't have a thing to say about it, your twirling editor, Don Sartell, is now the (proud?) owner of a "key chain" that bears everything from a musical instrument to a doll.

It all started at the TWIRLING JAMBOREE held in South Milwaukee last summer where Majorette Joan Posekany, Omaha, presented Don with a small knife—telling him that it was a souvenir for his "key chain." It didn't stop there, however. Hilda Gay Mayberry, Louisville, Ky., saw Don at another contest and presented him with a tiny pair of glasses—telling him it was for his "key chain." From that point on, at nearly every twirling contest, clinic and event Don has attended, some twirler has presented him with a miniature charm of some kind, asking him to place it on his key chain. This has been going on for some six months. He's even getting things through the mail with notes attached—"Please put this on your key chain."

Beauty Spins Toward Victory

(Pictures on next page)

As scores of entries continue to come in for the "America's Most Beautiful Baton Twirler for 1951" contest, the judges find it more and more difficult to select the four best each month. Majorettes who have entered their pictures but have not been selected to appear in one of the issues are not eliminated from selection as the 1951 winner.

All entries, regardless of the month entered are used in the selection of each new month's four winners. The entire list of entries will be used when the final selection is made for this year's most beautiful baton twirler.

The contest will close at midnight on May 15, 1951. Any entry postmarked after this date will not be eligible. So have your picture taken, write for an official entry blank, and try for this most famous title of all baton twirlers in America.

When having your picture taken, be careful of the background you are posing before. Several beautiful girls' pictures have not been selected because of too much landscape or building background. A stage curtain or photographer's backdrop is ideal. Remember, a full-length picture, without shako is preferred.

Bette Steen

As a small girl of four years, Bette was completely awed by the twirling of a neighbor girl. She started right then with a piece of broomstick, and has risen in twelve years to the honored post of Head Majorette of her 95-piece high school band.

Her band director, Mr. Arne B. Larson, says she deserves the 1st Division ratings she earns in competition. Besides playing violin in the orchestra, she sings in the 120-voice mixed chorus. Her favorite hobbies are swimming, sewing, bowling, and other sports.

Her measurements are, height 5'8", weight 132 lbs., bust 34½", waist 25", hips 36½", thigh 16", calf 13", and ankle 9".

Mary Ann Miller

The best way to present Mary Ann is to let her proud band director, Mr. Arthur Brandvold, speak for her:

"It gives me great pleasure as band director of Scooby High School, Montana, to endorse Mary Ann Miller as a candidate for America's Most Beautiful Twirling Majorette. Mary Ann, a Junior, has been the Drum Majorette for the past two years. She gained her position as being a favorite choice of the faculty. Mary Ann has done an excellent job in leading the 50-piece Scooby High School Band on all parades and in drills. Her personality and charm are very outstanding and she is quite active in school activities. In spite of the fact that she is kept busy with school activities and part-time jobs after school, she still maintains her scholastic standing."

Her measurements are, height 5'5", weight 125 lbs., bust 34", waist 25½", hips 35", thigh 30", calf 13", and ankle 8".

Marthalaine Williams

This pretty, dark brown eyed Junior hails from Kannapolis, North Carolina. Her ambition in life is to become a med-

ical doctor. She has chosen the University of North Carolina to receive her degree.

Besides being her home room social chairman, she is on the staff of her school newspaper, the "Cannon Report," active with the Tri-Hi-Y, Scrapbook Committee, Latin II Club, a monitor, president of G.A.'s, and a member of the Chemistry Club.

Her band director, Mr. C. L. Mauldin, says, "She earns her 'A' academic grade level, though very busy with school activities, including playing tympani and vibraharp in the band. She still has time to engage in her favorite hobbies, reading, dancing, twirling and piano playing."

Her measurements are, height 5'2", weight 108 lbs., bust 32", waist 24", hips 33½", thigh 19½", calf 12½", and ankle 7½".

Elaine Mae Raile

It's no wonder the St. Francis Community High School teams win games when pretty dark-haired Elaine Mae is the secretary of the "Pep Club." Mr. Donald P. Nodtvedt, director of her fine high school band of this picturesque little Kansas town, says she plays a good baritone in the band.

She is very active in school organizational groups, being president of the Girls' Athletic Association, and secretary of "Y teens." She is a singer in the school's mixed chorus, and maintains an academic average grade level of A—.

Though she has not selected her favorite college to attend, she plans to major in Business and Home Economics. Her hobbies are twirling and dancing.

Her measurements are, height 5'6", weight 128 lbs., bust 34", waist 24", hips 36", thigh 19", calf 14", and ankle 9".

DRUM MAJOR CAMP

For Boys and Girls 12-20
OGLEBAY PARK, WHEELING, W. VA.
August 12-26

Courses in Marching, Handling of the Band, Twirling. Instruction in charge of staff headed by Al Stodden, nationally known authority.

Recreational advantages including swimming, golf, tennis, riding, hiking, sports, crafts, dancing, entertainments.

Ideal housing in cabins — excellent food.

For additional information, write:

ELIZABETH S. FARIS

Oglebay Institute
WHEELING, WEST VIRGINIA

FIRE BATONS

Complete with Metal Case
\$12.95

Spectacular Thrilling!
Instructions for mixing fluid, timing the fire,
best tricks and safety hints.

The WELTY PRODUCTS Co.
Box 364 Sturgis, Michigan

WHO is America's Most Beautiful Baton Twirler?



These four beautiful baton twirlers were selected from the scores of March entries in the search for America's Most Beautiful Baton Twirler of 1951. (Upper left) Bette Steen, a violinist from Brookings, South Dakota. (Upper right) Mary Anne Miller, the

faculty's choice from Scobey, Montana. (Lower left) Marthalaine Williams, a tympanist from Kannapolis, North Carolina. (Lower right) Elaine Mae Raile, a baritone player from St. Francis, Kansas. Remember, May 15 is the deadline for entries. Send yours now.

promotional. It's one's own creation."

"The seeing class course sary 'must' "The with ment, the fin tion to able to class o

"He more and m

"Th what ginner

"Re meanl in my paritic learni must

"W I had ter of prepa sary to to pic being row n have learno drudg

"Th factio espec exper group which high

"G more rhyth of a enjoy than selves have and o "It teach the c

Class Piano

(Begins on page 12)

promote growth of the whole individual. It is good to be able to re-affirm one's underlying concept of education."

Student Dance Band Musician;

Let's be practical:

"The thought occurred to me, after seeing only two demonstrations of class piano methods, that many dull courses of theory can become unnecessary when class piano becomes a 'must' in the public school . . ."

"The teaching of the 'phrase idea' with the voice through body movement, through analysis and through the fingers and eyes has been a revelation to me. I think this idea is adaptable to any instrument on any level in class or in individual study."

Musicianship plus consideration:

"Here is an opportunity to teach more all around musical appreciation and musicianship."

"This workshop is an indication of what might be done with college beginners in whom I am interested. . . ."

"Readiness differences received new meaning for me that may be applied in my own teaching. The same disparities in muscular coordination and learning rates exist also in adults and must be considered at all times."

Not so much drudgery

"When I enrolled for the workshop, I had not given a thought to the matter of teaching and was not entirely prepared to acknowledge it as necessary to my curriculum. It was difficult to picture myself teaching instead of being taught. I realize now how narrow my ideas about musical education have been. Now education, as I have learned it, does not mean as much drudgery as it does music."

Opinion of Studio Teachers:

**Takes away lonesomeness;
develops rhythmic feeling;**

"The social possibilities and satisfactions of group piano study have especially impressed me. My personal experience has confirmed the fact that group work removes the lonesomeness which is one of the chief causes of high mortality in piano students."

"Group activity is certainly the more successful means of developing *rhythmical feeling*; children as a part of a group are more interested and enjoy singing, clapping, marching, than in clapping or marching by themselves in a private lesson. I already have plans for combining individual and class instruction with my pupils."

"It is good to learn how the private teacher may work in conjunction with the class piano teacher and vice versa

to the advantage of both. Unquestionably piano classes will feed the private studios to overflowing with eager students who wish to continue with piano."

Comments on sight reading:

"Having known the problem of music reading that most competent pianists have, I am most impressed by the speed and almost painless facility with which these children learn to read. I consider the stress on ear training and vocal expression most significant, in view of the many examples of instrumentalists or singers whose general musicianship is quite questionable."

Elementary Education Student:

Class piano can do marvels in solidifying musical learning in the elementary grades. I hope to work into doing class piano in my schoolroom. I do not believe much is being done in this

line by the elementary teacher. Perhaps I can do some missionary work."

Class piano in a foreign land:

"I feel now that I am ready to start class piano in my country when the school term starts there. I will start violin classes also, using the same principles. I believe I shall start with groups of American children, that way I can use the fine American music books."

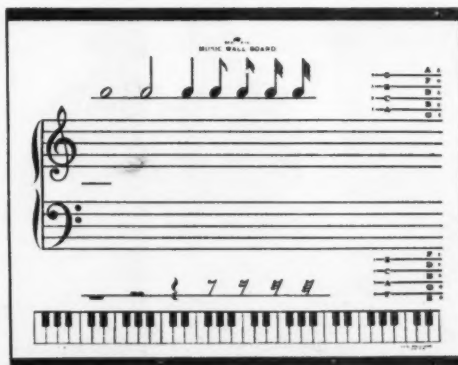
Importance of public relations:

"With this pedagogically sound approach to piano instruction, much public relation work is necessary. Of course a happy, well adjusted successful student is the best example for public relations, but a bit of education has to be given even to make this possible. Parents must learn about the new method in its three gold approach through the ear, eye, and touch, and how it differs from their early training. Parents must understand the approach so as to appreciate and encourage their child's progress, provide pleasant experiences and show an active interest in the home through the

(Please turn to page 33)

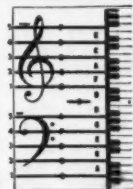
AT LAST!! A BASIC COURSE IN MUSIC EDUCATION For All Grades — Teachers Guide

Miller New Way Music Education



Size 28 x 38 inches. Permits erasing and is washable.

**MILLER NOTE &
KEY CORRELATOR
For Student Use**



6 Correlators \$1.35

The Keyboard and Staff Tablet (50c each) and the Keyboard and Staff Reader (\$3.25 each) are not shown.

**COMPLETE
CLASSROOM
COURSE OF
STUDY—**

No. 1—\$10.00

MILLER DEGREE CARDS 60c

Enables the teacher to give drill in note reading.



**MILLER NEW WAY MUSIC EDUCATION
115 S. WABASH CHICAGO, ILLINOIS**

Percussion, for Band and Orchestra

By Dr. John Paul Jones

A story comes to mind regarding the art of drumming and I think it applies so often to the school drummer. It seems the town band needed a bass drummer and one of the local fellows was chosen to play it not because he was a drummer but because of his interest in the band. His main forte being loyalty. Well, during rehearsal it soon became apparent that as each piece progressed this bass drummer became so absorbed in the tune of the thing that he ceased to play on the beat and began to follow the rhythm of the melody. Finally he was asked about this and he replied: "I'm just a natural timer."

Natural timers can be of more service to the band and orchestra where melodic rhythm is more important. The bass drummer who can not feel and anticipate the regularity of the fundamental beat has no place behind the big drum. This position of bass drumming is one most difficult to fill and I would suggest any tests which come to mind to find the natural rhythm of the prospective bass drummer. Can the prospect dance? Can the prospect play the piano by ear? Can he match beats with you? Can he change pace and step when walking with

you as you change pace and step? Many such ideas will come to the resourceful director and a thorough search should be made before final selection of the bass drummer is made. The same is true of the cymbal player. The two positions are the most important in the band percussion section.

Cymbal Repair

Question: "We have a pair of good cymbals but one of them is cracked. Can this be repaired? If so, how?"—P.L.D., Idaho.

Answer: Yes, a broken cymbal can be repaired to some extent but not in the sense that you can have a horn repaired. The only way to repair a broken cymbal is to increase the break—which doesn't make sense. The break can not be soldered. Whether the repaired cymbal will sound as good as new is questionable—some say yes and some say no. However, you can not lose by trying. If the crack is a short one, drill a small hole at the end of the crack so that the hole will end further cracking. If there are two cracks close together, drill a hole at the end of each crack and then with a hack saw cut from hole to hole so that you take out that small section

between the cracks. Another method is to cut around the crack with a hack saw, curving the line of cut so there will be no particular point of strain which may start another crack.

Since you have the cymbal and it is useless as is, why not try one of these repairs? A cracked cymbal usually has had some misusage or accidental damage. Better order a new pair as soon as you can.

Question: "Our budget is small and we need many other things before we need cymbals. I have been using two cymbals of different makes—they are left-overs from previously matched pairs. A friend of mine says this should not be done. He says I should throw away the two odd cymbals and get a matched set of the same make. I don't feel we can afford it. What do you think?"—C.M.S., Missouri.

Answer: I am wondering if your cymbals did not have different names stamped on them, would you know they were not matched? The ideal would, of course, be a good, matched pair of one make but after all the thing one is after is the tone which comes out and if one can get the proper tone from a pair of pan lids (which, of course, he can't) then a pair of pan lids would be the thing. Personally, if the two cymbals you have can give you the kind of a cymbal tone you want then you need not change but if you are dissatisfied with the tone you are getting then by all means change to a matched pair of fine high grade cymbals. You can still use the old pair for bally-hoo band, pep band, Junior high or other places where the requirements are not so exacting. Better still, the cast

DAVE GRUPP tympanist • EUGENE ORMANDY director PHILADELPHIA SYMPHONY



"FINE TONE" "EASY TUNING"

Perfect Performance with

**WFL
TYMPANI**

DAVE GRUPP, Philadelphia Orchestra tympanist says:

"I am fully satisfied with my W. F. L. Symphony tympani in every way . . . tone, tuning, action—perfect! About the gauges. . . I think they are about everything you can expect on pedal tympani . . . a wonderful aid to players who have to make fast changes!"

In purchasing their new W. F. L. tympani, the Philadelphia Orchestra, under the direction of Mr. Ormandy, carefully examined all makes both here and abroad. Their choice was the W. F. L. Symphony model. Follow the lead of outstanding organizations like the Philadelphia Orchestra—investigate the W. F. L. Symphony Model tympani before buying—personally designed and built under the supervision of Wm. F. Ludwig!

SEND FOR NEW 1951 DRUM CATALOG TODAY!

WFL DRUM CO. 1728 N. Damen Ave.
Chicago 47, Ill.

SEND TODAY!

Tuning Gauge Folder!

☐ Yes! Send Me

Name

Address

City State

RM3-51



off cymbals may be used for band work when "stick-on cymbal" effects are called for. You can use these cymbals for different tonal effects.

Snare Drumming

Question: "Should I require all my drummers to play their parts perfectly before they can play in first band? From what I see sometimes some have no requirements."—D.L., Oklahoma.

Answer: While your question is a bit vague, I would say the ideal thing would be to have every drummer top-notch in his reading and playing. I know this is too often impossible and drummers must be added to the band before they are ready. This is quite a common experience because we must have the drums! The difficulty can be made easier if the director is willing to do some editing of the drum parts, eliminating the difficult passages in favor of some simplified sticking—a thing which could be so simplified until a drummer would be playing a single stroke on each beat. By simplifying the sticking, many a less experienced drummer can do a good job.

San Rafael of Palo Alto on the Air



A hush fell over the audience, the engineer signaled, and the baton of S. J. Mustol came down in a strong down beat which announced to the thousands of listeners that the San Rafael Military Academy Band of Palo Alto, California was "on the air." The band consists of the picked players of the full unit for broadcast purposes.

Over 500 Slingerland Tympani In Use Without A Single Service Repair

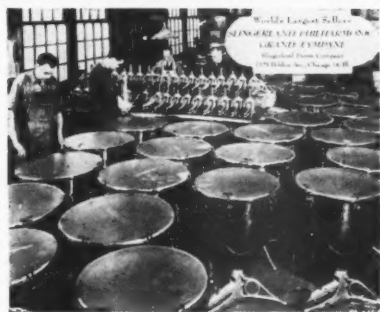
THE MOST AMAZING RECORD IN DRUM HISTORY

Since starting production on pedal tympani there have been over 500 sets sold to enthusiastic professionals and schools. The design of the tympani has been proven by its superior tone, ease of action, and ruggedness—not one repair part on over 500 sets.

See your local music dealer about SLINGERLAND tympani, drums, accessories, drum heads, when you are in need of any drum equipment. SLINGERLAND is the favorite in the drum world, the world over.

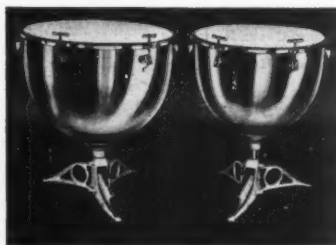
Write for FREE catalogs, drum wall charts, rudimental drummer sheets, and twirling baton folder. Free to directors, supervisors and music school students.

SLINGERLAND DRUM COMPANY
1325 Belden Ave. Chicago 14, Illinois



Assembling Pedal Tympani

Above view shows part of 200 tympani set order delivered to U. S. A. government. The largest single order ever placed for tympani in the history of the drum business.



DeLuxe Pedal Tympani,
25" and 28" polished
and buffed copper bowls,
chrome plate — No. 401
only\$460.00

Standard pedal Tympani,
copper bowls, lacquer,
nickel plated — No. 400
only\$430.00

MASTER DIFFICULT RHYTHMS



FRANZ MANUFACTURING COMPANY
NEW HAVEN, CONNECTICUT



LEONARD SMITH received a cornet on his eighth Christmas. It was a big thrill for him, but he was even more thrilled when he later qualified for the school band. His fine school performances won for him a scholarship to the New York Military Academy. This was the beginning of his colorful career. Today, he is known as America's premier cornet soloist. And like so many professional musicians, Leonard attributes much of his first and continued interest in music to the fact that he has played a Martin since early childhood.

PLAY YOUR BEST WITH A MARTIN!

For free cartoon stories of successful musicians, write
The Martin Band Instrument Co., Elkhart, Indiana

WENGER

MUSICAL EQUIPMENT

TAPE THE EDGES OF YOUR MUSIC



Just slip the back or edge of your music into the machine, turn the handle and you have a tough, wrinkle-proof edge or back that will not tear. Places a permanent back and edge on choral, band, orchestra music, conductors' scores, etc. $\frac{3}{8}$ " tape (8 rolls per can) \$1.75 per roll, $\frac{1}{2}$ " tape (2 rolls per can) \$1.97 per roll. "Scotch" Music Edger \$16.75. Order by mail.

"REEDCONDITIONER"

"Reedconditioner" takes three clarinet or two saxophone reeds, holds them firmly on a flat plastic surface so that they dry without warping, splitting, or cracking! .50 each.

Bandmasters!



THE SOUSAPHONE CHAIR-STAND

Patent Applied for

- Supports all sizes and makes of Sousaphones.
- Adjustable to all size players.
- Player sits in normal and approved manner.
- Instrument is kept in its normal condition.
- Serves as rack when instrument is not in use.
- A must for beginner or girl sousaphonist.

School Price \$29.95 ea.

SNARE DRUM PRACTICE PAD

Pocket Size

Can be played on either side. The rubber side is for silent practice, the composition side for tone and clarity in analyzing the rudiments. Beginners prefer the composition, because the sticks bounce more easily and the tone is crisp and clear.

\$1.25 ea.

PORTABLE, COLLAPSIBLE RISERS

For choruses, Bands, Orchestra. $\frac{3}{4}$ " plywood—steel automatic friction braces. Standard eighteen section riser. Accommodates 60-75 players. 400% saving on storage space. Standard three-step riser for standing chorus accommodates 15-18 singers.

Also * Non-Collapsible Player & Snare Drum Stands * Conductor Batons * Pad Straps.

For More Information Write—



OWATONNA 1, MINNESOTA

How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker

Chattanooga, Tennessee

Eastern South Carolina

Clinic A Success

The Eastern South Carolina Band Clinic, held at Andrews January 19 and 20 under the expert co-chairmanship of Harrison Elliott and Richard Meyer, was acclaimed a distinct success by all South Carolinians who attended. Earl Manning, Supervisor of Instrumental Music, Cleveland, Ohio, and I both enjoyed our work as co-directors of the fine clinic band composed of 132 picked high school players and their directors. The two hour concert we gave as the climax of the clinic proved that South Carolina is really growing in musicianship as well as in music appreciation. Mr. Elliott and citizens of Andrews are to be congratulated on their fine work as host of this first district band clinic.

East Tennessee Band Clinic Well Attended

The East Tennessee Junior High Band Clinic, held at Harriman January 26-28, was attended by more than 100 seventh, eighth, and ninth grade players representing twenty-six schools, besides the many auditors and directors attending. The Clinic Band was ably directed by Nell Wright from Middle Tennessee Teachers College, Murfreesboro. The Clinic Committee in charge were Max Johnson, Manager, Harriman; Alice Lyman, Oak Ridge, and Bruce Ault, Rockwood. My Central Band Department was represented in the Clinic by three eighth and ninth grade brass players as shown in the picture with this column.

East Tennessee Senior Band Clinic Over with a Bang

The East Tennessee Senior Band Clinic, held at Elizabethton, February 2-4, under the chairmanship of Melville Kelley, was attended by approximately 123 bandmen representing 26 high schools. Auditors and directors were plentiful too. The Clinic Band was under the expert leadership of Al G. Wright from Miami, Florida. Mr. Wright is well known for his fine contribution to the famous Orange Bowl Game halftime band shows. My Central band was represented in the clinic by seven bandmen shown in the accompanying photo.

Questions and Answers

The following letter comes from a music teacher and friend in Iowa.

"I have a first chair cornetist that is an excellent student but just can't reach that certain punch and range! Have checked everything with no apparent success. Had him switch to Bach 7C which helped, a new horn could also improve somewhat but I doubt enough to be top notch. . . . I need some help because he works hard. Tone is not full and range only to G. Tone anemic sounding in my estimation. Would you suggest switching to baritone?"

Answer: This embouchure problem is a very common problem with cornet players all over the world and is a problem for which I do have some suggestions. I do not guarantee they will be the complete solution. (I doubt if any cornet teacher on earth could guarantee to be absolutely certain to solve this embouchure problem to the point of developing this student's tone and range to a phenomenal degree of success.) Just during the

last few years, after experimenting with the lip and tone development of many brass students, I have reached the conclusion that there are some individuals who are given natural lips for certain instruments by nature, and that these individuals, with a normal amount of correct guidance will make expert players, while there are other individuals who will only reach mediocre accomplishments even with the best teaching and guidance. I have found students who worked diligently and correctly for years on cornet but never developed a full tone or good range, who changed to baritone or tuba and became outstanding players, and vice versa. Last year in class lessons I taught a girl who wanted to play cornet but did not have a natural lip for the brass instrument. The muscles around her mouth and cheeks which controlled her lip were very thin and weak by nature and there was a sputter and fuzzy sound in her tone on the cornet. Her tone improved very little as time went on with normal practice procedure. She never did reach higher than E, fourth space, and her tone was not full. After several months on the cornet she became interested in Eb Soprano Clarinet and requested to change. I placed her in the reed section of the class and her success on the Eb Clarinet has been outstanding. She has made a grade of all A's ever since and her tone and technique are so remarkable now that I am promoting her to advanced band with less than one year of playing experience. Of course, with private lessons and a special routine to develop her lip muscles, I am certain I could have made an average cornet player out of her, but she is better off on clarinet which is the instrument nature intended for her. I believe every individual is endowed with certain physical and physiological traits that make them more fitted for one instrument than for any





Chattanooga Central representatives in the East Tennessee Junior and Senior Band Clinics held at Harriman and Elizabethton. (Front row) Ronald Cook, trombone, Terry Steil, cornet, and J. W. Irwin, Jr., cornet (made first chair solo cornet in the Junior Clinic); (second row) Franklin Adkins, baritone saxophone, John Riley, tenor saxophone and Edward Vickery, baritone (made first chair of the baritone in the Senior Clinic); (third row) Dewitt Miller, French Horn, Director Walker, and Tom Stroud, bass. Not present when the photo was made were Don Cannon, alto saxophone, and Herbert Hughes, French Horn. (Photo by Central Camera Club).

other, and it is our job to find the instrument for which the player has the most natural "knack." To help guide you in placing each student on the correct instrument, I suggest you read my column in the September, 1949, *School Musician*, page 35, entitled "Choosing the Brass Instrument." These pointers are well worth consideration, however, a trial on the various instruments is the only sure answer.

I suggest you try the following before trying to change this would-be cornetist to the baritone. Teach him to move the muscles of his lips and face upward so as to contract the center portion of both the upper and lower lip where it vibrates in the cornet mouthpiece. (1) First use the hands to raise these muscles upward and at the same time try to produce voluntarily a contracting upward movement of the small ball of vibrating tissues in the exact center of both lips. (2) Second, spend several minutes each day in practice moving these lip and cheek muscles upward toward the eyes (not outward toward corners of mouth) so that the vibrating portion at the center of both lips contracts into a small "bead-like" muscle. This vibrating section in the center of both lips should contract by moving closer together, the red portion should roll under a little (as the tips of the fingers would in picking up a needle). Continue this lip and cheek exercise until muscles of both cheeks move upward toward the eyes and act as a pulley in bringing about an easy contraction. This result may take several weeks of patient lip and cheek movement practice while observing these embouchure muscles in a mirror. Of course, this is done without the instrument. (3) Try the same lip and cheek exercises while buzzing the lips (without the cornet) from a low sound to

a high sound as in a lip slur. It will take patience to get the lips vibrating as some lips are more flexible than others, but persistence will ultimately bring success. The lip buzz sounds similar to the sound of a fly on a window. (4) Repeat the lip buzz holding only the mouthpiece to the lips. Observe in the mirror to be sure the lip and cheek muscles are moving upward to produce the high sound. You will note that it is much more difficult to make the lips and cheek muscles move upward while doing the lip buzz than it is without the buzz. (5) Slip the mouthpiece in the instrument and practice the lip slurs with the instrument while observing the cheek muscles moving upward as the lip muscles contract to produce the higher tones of the ascending slur. (6) Begin at least two 15-minute periods of soft lip slur practice, beginning with the middle register G (second line) and slurring

upward a perfect fourth interval. Repeat this slur on each chromatic tone downward to the bottom of the cornet scale. Then practice the same slur pattern using the major sixth and then the octaves when the lip muscles become stronger and the embouchure control is more flexible. Also read, study and put into practice the pointers and procedures as given in the following brass columns of former issues of *The SCHOOL MUSICIAN*: February, 1951, on what the brass performer should practice to develop range and endurance; December, 1950, on long, soft tones and how to get high tones; December, 1949, on embouchure development for tone and flexibility; November, 1948, questions and answers concerning embouchure problems; and September, 1947, on endurance and range. By using the methods as outlined in

NEW MUSIC and EDUCATIONAL BOOKS for SCHOOLS

BOOKS

THEMES FROM THE GREAT BALLET

Arranged for Piano Solo

by Henry Levine

Excellent for creative work and music appreciation.

410-41016 Grade 3 to 4 \$1.25

SECOND MUSIC FUN BOOK

by Virginia Montgomery

Supplementary material in music fundamentals.

410-41018 Beginners \$0.60

AN INVITATION TO BAND ARRANGING

by Erik Leidzen

Practical step by step procedure for classroom and band director.

437-41001 \$0.50

MY FIRST NOTE BOOK

by Ada Richter

Interesting, amusing first lessons in theory for the very young.

417-41001 \$0.50

MARCHES

as played by THE SOUSA BAND

Authentic original compositions. Special drum arrangements by August Helmke, drum virtuoso of the Sousa Band. (Class C) Standard (Full) Band, \$1.25. Symphonic Band, \$1.75. Conductor, \$.25. Other Parts, \$.15.

KING COTTON 125-40008 Standard (Full) Band

125-40009 Symphonic Band

EL CAPITAN 125-40010 Standard (Full) Band

125-40011 Symphonic Band

THE INVINCIBLE EAGLE 125-40020 Standard (Full) Band

125-40021 Symphonic Band

BAND

DUTY and PLEASURE OVERTURE (Class C)

by Erik Leidzen

115-40015 Standard (Full) Band \$3.00

115-40016 Symphonic Band 5.00

Conductor \$1.00 Other Parts50

TWO PIECES for BAND (Class C)

Slow March from "Scipio"

Handel-Leidzen

Song of the Volga Boatmen

Giazounov-Sirasser

115-40017 Standard (Full) Band \$1.75

115-40018 Symphonic Band 2.50

Condensed Score \$0.50 Other Parts30

DIVERTIMENTO for BAND, Op. 42 (Class B)

by Vincent Persichetti

135-41012 Standard (Full) Band \$5.00

135-41013 Symphonic Band 7.50

135-41014 Conductor (Full Score) 3.50

Condensed Score \$1.00 Other Parts50

APOLLO MARCH (Class C)

Original composition for Band by Anton Bruckner

115-40019 Standard (Full) Band \$1.75

115-40020 Symphonic Band 2.50

Condensed Score \$0.50 Other Parts30

See this music at your local dealer or write to
THEODORE PRESSER CO.

THEODORE PRESSER CO.

Bryn Mawr, Penna.

Please send me the following FREE catalogs:

- ☐ Educational ☐ Band
☐ Piano Thematic ☐ Vocal Thematic
☐ Choral Thematic

NAME

ADDRESS

CITY & STATE

Music Supervisors

Do you know
about the

Autoharp

Trade Mark Reg.



The nearest thing to a
piano for accompaniment

Supplies

Accompaniment
Rhythm
Harmony

Simple

Third grade children
can play it

Portable

Weights 4 pounds

Moderate Cost

Brochure on Request

**Oscar Schmidt International
Inc.**

87 Ferry St.
Jersey City 7, New Jersey

this column and those mentioned above, I have been successful with several cases of cornet pupils with weak lips, poor tone, poor range, etc. While I was working in Mississippi, before coming to Chattanooga, I had a cornet pupil with weak lips, poor tone and range similar to the case mentioned by our friend from Iowa. This pupil made a good cornet soloist with range up to high D and E above the staff, received her Bachelor of Music Education Degree and made an outstanding band director in Mississippi. Another similar case was one of my Chattanooga Central band officers who eventually received a state superior rating for his cornet solo, cornet trio, brass sextette and brass quintet. He is now working on his Bachelor of Music Degree at Murray State Teachers College and playing cornet successfully there too.

My advice is to give your student a thorough work-out on the lip exercises, slurs, sustained whisper tones, soft playing of legato songs, and other procedures mentioned before. If these things don't help, I would suggest trying the baritone. Let me know the results.

The purpose of "I Teach the Solo Brass" is to help you solve your brass problems. What are yours?

TYMPANI

(Begins on page 10)

and by all means provide the tympanist with a good instruction book for tympani. A new tympani instruction book just out on the market is the "Haskell W. Harr Method for Tympani". Priced at \$1.00 it is in the reach of all.

With proper care, you should receive many, many years of good worthwhile service from your tympani and by following some of the steps outlined above you will be able to make the most effective use of your pedal tympani!



The Students of the Washington, North Carolina High School Band are very proud of their fine pair of tympani.



Custombuilt
BY PEDLER

Here is a master instrument whose superior qualities will enthuse you instantly.

Pedler craftsmen, through the fourth generation, have specialized in the manufacture of woodwinds only. They appreciate your needs as a player and are receptive at all times to ideas for improvement. Their sole aim is to build instruments that will "better your performance" and enable you to attain greater recognition.

Arrange with your local dealer to try a Pedler today! Send for FREE folder.

**THE PEDLER
COMPANY**
Custombuilt Woodwinds

DEPT. 703, ELKHART, INDIANA

TRUMPET METHOD

Non-Pressure System

Progressively reduces physical and technical obstacles. Excellent for building tone, technique, flexibility, etc. \$2.00.

ARTHUR W. McCOY
P. O. Box 686 Chicago 90, Illinois

Class
(
student
ing. I
one of
piano t
particl
munity
tunity
values
more s
media
throug
alone s
opens
demon
learnin
Mrs. F
with t
was a

M

"For
piano
sesses
we ha
here:

Cons
tive st
the ch

"A f
ties a
'snap,
ested—

"Usi
that a

"The
knowi
the mu
morrow
him."

"Not
tion to

F

public
I mu
lem b
the g
in sch
differ
proble
from
unison
make
heard
a first
the t
unison
an a
unison
or a

March,

Class Piano

(Continued from page 27)

student's performance and good listening. I intend making public relations one of my number one tasks as a class piano teacher. Not only parents of the participating student, but the community at large should have an opportunity to learn the social and musical values of a piano class, so as to arouse more active interest in this dynamic media for creating love of music through pleasure in playing both alone and with the group. Television opens up a whole new field for the demonstrating of the class way of learning piano. To my knowledge, Mrs. Frisch's television demonstration with the younger group on KFTTV was a television first for class piano."

Mastery of teaching techniques:

"For all its intrinsic worth, class piano will fail unless the teacher possesses certain teaching attributes as we have seen them demonstrated here:

Consistent verbal enthusiasm—positive statements to insure success of the children,—

"A feeling of timing various activities and steps in each lesson; the 'snap, bang' that keeps children interested—

"Using expressions and language that are descriptive to the child—

"The importance of the teacher knowing and being so familiar with the music to be presented 'now and tomorrow' that it is an integral part of him."

Not Enough to Imitate

"Not only have we received inspiration to improve our own teaching sit-

uations but we have received a challenge to create ideas of our own. We have seen that class piano can be more than a superficial basis for, or an addition to, private instruction. We can make the study of piano in classes a vital activity to establish sound musicianship and to help form well-rounded personalities."

FUNDAMENTALS

(Begins on page 9)

public even with a fairly good band.

I must mention the intonation problem before I finish. I believe this is the greatest problem for most of us in school work. I know there are different schools of thought on this problem. Some advise approaching it from the harmonic angle—others the unisonal approach. I would like to make just this suggestion. I have heard and judged bands who have lost a first division just because some of the treble voices didn't play their unisonal passages in tune. It is often an alto saxophone and cornet in unison. More often a clarinet and oboe or a flute and clarinet or two of the

same instruments playing the same passage.

This type of intonation problem is evident at one time or another in every musical organization. Through my experience and that of others I have found a solution to that problem by taking just these instruments involved through a rehearsal and in a short time corrected this difficulty. In fact it is a good plan to take your lead players in each section occasionally scheduling this type of practice. This doesn't imply that there are no intonation problems in the lower and inner voices. It just doesn't seem to be quite so evident in these voices.



USED BY
AMERICA'S
GREATEST
MUSICIANS

• From the Academy at \$117.50 to the marvelous Citation at \$250.00 the cornets, trumpets, and trombones of Rudy Muck are perfection themselves. There is no comparable instrument made. Send for free catalog and list of musicians and bands that use Muck exclusively.

CARL FISCHER MUSICAL INSTRUMENT CO.

105 East 16th Street, New York 3, N. Y.

CHIRON VIBRATOR REEDS

(Reg. U.S. Pat. Off.)

FOR
SAXOPHONE

AND
CLARINET



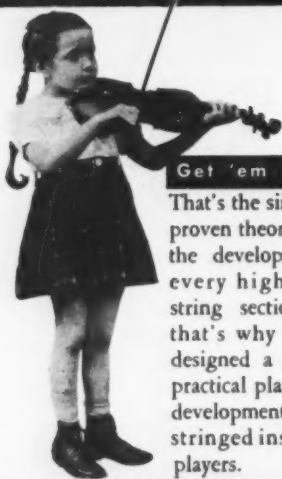
... Made in France of the finest grown French cane. For better tone, use VIBRATORS, the reeds with the famous grooves.

10 Different strengths, from No. 1 soft to No. 5 1/2 hard.

Ask your dealer

H. Chiron Co., Inc., 1650 Broadway, N.Y.C.
Daru Reeds, made in France, now available.

Build Your High School
String Section in Today's
Lower Grades with
GRETSCH
"JUNIOR STRINGS"



Get 'em young.

That's the simple but proven theory behind the development of every high school string section. And that's why Gretsch designed a complete practical plan for the development of young stringed instrument players.

The Gretsch "Junior String" program has been worked out in every detail and has been thoroughly tested in grade schools throughout the country. The instruments, quality built to the same exacting standards as our full-sized instruments, are scaled to small hands and the cost of the entire program is scaled to small school budgets.

By starting youngsters on "strings" when they are most receptive, the music supervisor is assured of interested, advanced talent when they arrive in high school.

**ALL INFORMATION FREE
...WITHOUT OBLIGATION**



Write today to the Fred Gretsch Mfg. Co. for complete information about the Junior String Plan. By looking ahead, you'll solve one of the major problems of the school music supervisor—finding interested, trained students for your high school string section. Available to you through your nearby Gretsch dealer—but write us today for details.

The FRED. GRETSCH Mfg. Co.
Musical Instrument Makers Since 1883
60 Broadway, Brooklyn 11, N. Y.
218 So. Wabash Ave., Chicago 4, Ill.

STRINGS Return to School

"Strings are on the March in America."

Music educators everywhere are remarking, "The string programs in the schools are certainly expanding."

Now why is this happening? Well, there are several important reasons for this. We might think of it as Organization, Leadership, Recognition, and Cooperation.

For quite some time now, a very quiet dynamic professor at the University of Illinois has been slowly but surely developing a nation-wide plan for putting strings back into the schools. This long awaited leader is Gilbert Waller, National MENC String Committee Chairman, member of the University of Illinois Music Extension Department.

Through Waller's tireless efforts, he has built up a tremendous army of enthusiastic committeemen that numbers nearly 600. These people through their respective MENC Division and State Organization are slowly but effectively convincing school officials, parents, children, and music directors, of the validity of developing string programs in the elementary schools.

The old saying, "The violin is the most difficult of all instruments" is disappearing. In its place we now hear, "The violin can be taught as simply and with as much fun as any other musical instrument." The committee is proving it too.

Today we see many high school and grade school band directors enjoying every minute of learning the violin, the cello, the viola, and the string bass, right along with the students. Much of the work is taught in class form followed by private instruction.

Do these beginning orchestras sound very good? Can they play in tune? Does the interest last?

The answers to all of these questions can be answered in this question: "Have you ever heard a beginners' band, chorus, or melody instrument group?"

Basically, the problem is the same whether you are building a house, a railroad, a road, or a musical group. It's not so good at the beginning, but it's truly magnificent when it is finished.

What of cooperation? Yes, there is plenty of cooperation evident every-

where. First, the music educators themselves, then the school administrators. Parents and their children are developing "bosterclubs", and very important in the picture, the music industry.

The various manufacturers of stringed instruments are cooperating in every way possible to give the music educators what they want. For example, The Kay Musical Instrument Company has developed smaller cellos and string basses. The Fred Gretsch Company has developed a nation-wide "Junior String Program", and the William Lewis Company has increased their supply of instruments especially

RECORDING SPEEDS BAND INSTRUMENT TRAINING

The most effective training aid in learning to play band instruments is Recordio. This modern tape recorder reproduces the brilliance and range of band instruments with amazing fidelity. Self-improvement comes rapidly when you can listen to your own rendition.

WILCOX-GAY
TAPE RECORDER



MODEL 1B10

A quality Tape Recorder . . . record two full hours on a five-inch reel of tape . . . remarkable fidelity and clarity . . . phonograph arm for copying records on tape . . . public address system . . . tape can be erased and reused . . . fast forward and reverse . . . portable . . . weighs only 21 pounds . . . low-priced M-10. WRITE FOR CIRCULAR

"At leading radio and music stores everywhere"

WILCOX-GAY CORPORATION
CHARLOTTE, MICHIGAN

developed for students of all ages.

The music publishers are cooperating too. Several fine class string methods have been written by school music educators who know the real problems of beginning string players. The publishers are now making these courses available as they are written.

With this natural growth of string interest beginning to open into maturity, we can truly look forward to having a "Balanced School Music Program" in every school in America.

University of Wisconsin Clinic Attracts 1,500

Almost 1,500 music makers and music teachers of the state were drawn to the annual Midwinter Music clinic at the University of Wisconsin, Jan. 4-6, said Director of the Clinic Emmett R. Sarig.

Band and orchestra directors, music directors and supervisors, elementary teachers and voice teachers were among the 314 educators enrolled. High school students account for 475 of the total, elementary pupils for 95, and University music groups, which performed the state contest music, for 562.

Students came from Lawrence college, Lincoln, Columbia, and Taylor county normal schools, and the University. High school students travelled from 33 communities all over the state. Superior sent 57 boys and girls, Portage 50, and Elroy 32.

Elementary schools sent 209 teachers, high schools 190, and colleges 40. Chorus directors outnumbered other delegates with a total of 73; band directors were next with 52; chorus and band with 48; chorus and theory 27; and band and orchestra 24.

Thirty-five high schools were represented in the 116-piece All-State orchestra, whose members were chosen by local music directors. Thirty-nine boys and 77 girls participated in the practice sessions and the final broadcast.

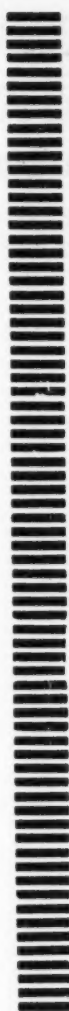
The clinic membership enjoyed an innovation this year through the courtesy of U.S. music publishers. Much of the state contest music was put on film strips and projected on a screen while University and visiting groups played it in the Memorial Union theater.

Visiting experts at this year's clinic included Miss Evalene Bell, John Mills school, Elmwood Park, Ill.; Miss Marguerite Hood, University of Michigan, Ann Arbor; and Gilbert Waller, Urbana, University of Illinois, conductor of the All-State orchestra.

Visiting student groups included the Burdick public school band of 95 pieces; the Portage High School girls glee club; the Mauston High School boys glee club; the Mineral Point High School chorus; the Superior High School orchestra; the Prairie du Sac High School chorus; and the Elroy girls glee club.

University groups participating included the Men's chorus, Women's chorus; Concert band; Symphony orchestra; Brass choir; Chorus; Regimental band; and A Capella choir.

Panel discussions covered topics from "Should Every High School Have an Orchestra?" and "What Do We Look For in a Good Elementary School Music Class?" to "Essential Needs in Musician-ship for the Teacher of School Music."



NAME THE BASS...NAME THE PRICE

Kay has it!

If you're teaching grade school orchestra, you'll want a small base—the Kay Junior at \$198, sized small enough for an 8-year-old. Then to the regulation 3/4 size for older students and professionals. Four different models, 4 and 5 string, from \$225 to \$400. Your choice of dark or blonde finish. If it's a strolling combo or one night stands, don't overlook the **Mighty Midget** at \$300—a third smaller! Just make sure it's a Kay—basses used by more schools, students and professionals than all others combined. Your favorite music store can supply you.

*a bass for every
purse and purpose*

WRITE FOR FREE CATALOG

KAY MUSICAL INSTRUMENT COMPANY, CHICAGO 12, ILLINOIS

ANNOUNCING

The first of a series of double-faced 10" Vinylite (unbreakable) records, at 78 r.p.m.

Cornet Solos PLAYED by

Herbert L. Clarke

"World's Premier Cornet Soloist"

"Sounds from the Hudson" (Clarke) & "Stars in a Velvety Sky" (Clarke) **\$1.95**

All **Records** are to be

shipped Rwy. xp., charges collect, or include 25c for postage (U. S. only). Order from

T. A. Colms

2707 S. June Street, Arlington, Va.

Mention SM when Writing

BOUND VOLUMES OF SM

These bindings are in red library linen with stiff covers. Gold lettering. Price, \$4.35 including mailing charges. Cash in full must accompany all orders whether for immediate or future delivery. Current volume (Sept. '49 to June '50) is #21.



When musicians buy string instruments, they spend all kinds of money to obtain the ones with the very finest tonal quality.

PLEASE—don't spoil your fine instrument by using imitation strings; namely, of metal or other cheap materials.

Only GUT and GUT WOUND strings have the quality to bring out to its full measure all the beautiful tone your instrument holds.

To get these finest strings—look for and insist on the following trade names. They are guaranteed.

LA BELLA
LA PREFERITA
CRITERION

NU-TONE
SWEETONE
REGINA

E. & O. MARI, INC.

38-01 23rd Ave., Long Island City 5, N. Y.

*For Concert Hall
tone quality...*

MARTIN

Freres
MADE IN FRANCE

ALTO & BASS CLARINET



Model 9
Alto
Clarinet.
Outfit,
\$500.

Model 10
Bass
Clarinet.
Outfit,
\$540.

Martin Freres smooth, even scale makes "doubling" a pleasure! Arrange trial at your dealer's today, or write for complete Martin Freres catalog—showing Bb clarinets, alto and bass clarinet, oboe and English horn.

Sole distributors

Buegeleisen AND Jacobson, Inc.

Union Square, New York 5

How to Play the Double Reeds

The Double Reed Classroom Bassoon... Oboe

By Bob Organ

1512 Stout St., Denver 2, Colorado

Referring to the January issue of *THE SCHOOL MUSICIAN* I promised to tell you something about various scales or keys having definite fingerings. This principle must be followed in order to have fluent fingers.

I have a definite way of fingering every scale in which I play. However, there are two approaches subject to this principle.

1) When playing any scale in pure scale form there is a definite fingering for each tone of that scale and should be so played. 2) When some of these tones become employed as intervals in their respective scale they often have a different fingering.

This principle was outlined somewhat in the January issue, but am going to review so that we may get a broader picture of its possibilities as a MUST for better playing.

As an illustration—on the Oboe when playing in the scale of C-major or F-major, we normally finger the tone of F natural with the chromatic fingering—holes 1, 2, 3 left hand and holes 4, 5 with right hand plus the F key with finger six.

As long as the tone F appears in scale form, the chromatic fingering is by far the better. However, when this same tone of F appears in interval form (skip) we automatically use the forked fingering for the tone of F—Holes 1, 2, 3 left hand and 4, 6 with right hand plus the E-flat key played from either side of the instrument.

As a teacher I definitely set this plan up as a MUST for good fluent playing. I give it to a young student when we first set out to learn our scales. Let me repeat—In the scales of C or F major the tone F appearing in scale form is played with the chromatic fingering. The moment it appears as an interval (skip) it is played with the forked fingering for F whether we think it necessary or not. In this manner we develop a definite pattern and never get caught short of fingers.

When we come to the scale of B-flat (two flats) we must learn to play all F's with the forked fingering—scalewise and as intervals. This will be true in all flat scales from B-flat on through E-flat, A-flat, D-flat, etc.

Another MUST for fluent fingering is to learn to apply the E-flat key from either side of the instrument as early as possible. We think of the E-flat key as being normal on the right side of the instrument. However, in scales composed of flats we find ourselves playing the E-flat key mostly from the left side of the instrument. It all comes about in this manner and should be established as definite patterns through our daily practice so that in time this pattern becomes automatic.

Whenever E-flat is connected with D-flat or any tone that employs the little finger right hand—the E-flat key MUST be played from the left side of the instrument as it is the only regular key

on the Oboe that plays from either side of the Oboe.

In advancing into the scale of A-flat

AVAILABLE
IN AMERICA
AT LAST . . .

Connétable

REEDS

The choice of European wood instrumentalists for the past 25 years. The Connétable Plantation in the famed Var District of France grows a cane so choice, that the French government prohibits its legal export in unfinished form. This superb cane is processed with the infinite care and precision craftsmanship which has become a tradition at Connétable. Unexcelled playing qualities and long life are grown and wrought into every Connétable "No Reject" Reed.

List Prices Per Dozen:

Clarinet Bb or Eb	\$2.55
Alto Clarinet	\$3.50
Bass Clarinet	\$4.95
Alto Sax	\$3.90
Soprano Sax	\$3.15
C Melody Sax	\$4.95
Tenor Sax	\$4.95
Baritone Sax	\$5.85
Bass Sax	\$6.45

FREE! SAMPLE REED

At Your Favorite Dealer
Or Write Direct to:

FRETCO

131 SOUTH 15TH STREET
NEWARK 7, NEW JERSEY

BASSOONS
by Linton
Where

... the Double Reed
Instrument is a single
Instrument business. Be
sure to hear the
new large bore
Linton Bassoon.

Write for
FREE Catalog

LINTON MFG. CO., INC.
ELKHART, INDIANA
MAKERS OF FINE OBOES AND BASSOONS

major (four flats) we encounter some difficulties unless we form a definite pattern to follow as we have on the forked F plan.

In the scale of A-flat major we MUST think of the E-flat key being played from the left side of the instrument ONLY. In scale form the tones D-flat progressing to E-flat MUST be fingered from opposite sides of the instrument which is quite obvious. Now, when the tones A-flat and E-flat come successively we use what we will know from now on as the double-key. This is the A-flat key left hand little finger and the E-flat key left hand little finger played simultaneously.

This I also mentioned in the January issue of the *SCHOOL MUSICIAN*. The principle of the double-key is not new—it has been employed by the better players for years. As an illustration to yourself—play the following tones successively and see how you come out; A-flat, E-flat, D-flat. For that matter connect any of these three tones in any succession you wish. You will find yourself short of fingers if you don't use the double-key.

Our general principle in the scale of A-flat major is this—1) Play the tone E-flat from the left side exclusively. 2) When either of the tones A-flat or E-flat are involved as intervals (skips) play them with the double-key whether we think it necessary or not. With this procedure developed as a definite pattern you will always find yourself with enough fingers to play all the tones necessary.

In the scale of D-flat major (Five Flats) one should develop the use of the double-key on all tones of the scale, excepting B-flat and C, whether in scale form or in interval form.

As an example, play the scale of D-flat major—keeping the double-key down on all the tones D-flat, E-flat, F, G-flat and A-flat. Now we have only two tones left to play with the double-key NOT IN USE, B-flat and C. When we go on up the scale another octave the same procedure will apply. The double-key DOWN, D-flat through A-flat, NOT DOWN for B-flat and C.

It will take a little while to develop these principles but they MUST BE DONE if one is to have fluent fingers. There are passages written for the Oboe that are not at all practical unless the use of the double-key is employed.

Let us review for a moment and see just how much we have learned toward better fingering.

1) In the scales of C and F major we must form a pattern in principle which involves the tone of F.

A) When employed in scale form—use chromatic fingering. b) When employed as an interval—use the forked fingering.

2) In the scale of B-flat major. a) Play all F's with forked fingering—scalewise or intervals. b) Be able to play E-flat key readily from either side of the instrument.

3) In the scale of A-flat major. a) Play the E-flat key from the left side of the Oboe as a MUST. b) The tones A-flat and E-flat played successively MUST be played with the double-key.

4) In the scale of D-flat major. a) The double-key MUST be employed on tones D-flat up through A-flat inclusive. b) The tones B-flat and C without the double-key.

To date we have covered only the scales of C, F, B-flat, E-flat, A-flat and D-flat. Six keys in all.

Would suggest you take each of the above scales and play when through a few times following the outlined principle

For that "Modern Tone"

Comet

**MOUTHPIECE
FOR
SAXOPHONES**



**WITH THE
"MAGIC CHAMBER"**

No other saxophone mouthpiece like it! Unique in design, inside and out, the Comet "modern tone" secret lies in its "Magic Chamber"—the long, narrow throat engineered to produce that compact, vibrant tone with just the right amount of edge. Has extra-long bore, too, for wide tuning latitude.

**AVAILABLE
FOR ALTO, TENOR
AND BARITONE**

Available in six modern lays to suit every musician's taste... in a choice of amber, black or white! See your dealer today.

"PARALLEL EMBOUCHURE" MAKES DOUBLING EASY
For those who "double"—the Comet is a sensation! Now a change of embouchure is no longer necessary as Comet mouthpiece lays and tip openings are perfectly matched. See your dealer, or write today for complete information.

C. G. CONN LTD.
Accessory and Service Division
ELKHART, INDIANA • Dept. 341

**CALL AT YOUR LOCAL MUSIC STORE
AND SELECT THE LAY YOU LIKE**

ples of each and see how readily they can be applied in general. Believe you will have made a step forward toward better fingerings.

Next month hope to cover the sharp scales. So long for now. See you next month.

CLARINET PLAYERS

"Vitalize your clarinet"

with the new

MYERS REED

- Hand made
- Best clear, golden cane
- Carefully selected
- Accurately graded (1½ to 4½)
- Personally inspected
- Guaranteed good

3 MYERS ARTIST REEDS — \$1.00

Send a dollar bill with your name, address, and the strength desired and three reeds will be rushed to you.

MYERS REED FACTORY
806 12th St. Eldora, Iowa

"Aria"

EBONITE CLARINET

Guaranteed—\$118.00

Complete with
5-Piece Plush-Lined Case

To Satisfy Every Quality
and Price Demand
manufactured by

W. R. YERKE, Inc.
Mitchell Indiana

RHYTHM Records

Bassett-Chesnut Album

3-10"-78 RPM Records—6 Sides

Designed for classroom teacher use in elementary creative rhythmic activity. Excellent for Rhythm instrument work. Used in hundreds of schools. Produced by classroom teachers for classroom teachers. Guide included. Order from Bassett-Chesnut, Spokane Hotel, Spokane, Washington. Price \$6.20 postpaid.

Let Me Answer Your Flute Questions

Send them to
Rex Elton Fair
957 South Corona St.,
Denver 9, Colorado

Mozart Concerto #313 Grace notes or Appoggiaturas

Question: Last year I played this number at a state contest and was adversely criticized for "playing the grace notes too long, and on the beat or accented." I had been taught to do so by a musician for whom I have the utmost respect, even though he is not a flutist. Any suggestion that you have to offer as to how these little notes should be played will be most highly appreciated. That was my last performance as a high school flutist but am going to continue with my flute and am hoping that next year I may be able to enter the University of Colorado where I hope to Major in flute toward a Masters Degree. That is of course providing that you will still be on the faculty up there.—R.R.G., Dallas, Texas.

Answer: So glad to have your good letter and am looking forward to greeting you at C.U. next year. You may be sure that I will see to it that you meet all the heads of the different music departments and that I will otherwise do all

within my power to make sure that you are happy and accomplish much at our great institution. Our university bands and our symphony orchestra rate among the finest of this country. This same proposition, we gladly submit to any flute students who has this same desire as does our friend R.R.G. Just write your columnist at the above address, and all information that you may desire will be returned to you via air mail at once.

Appoggiaturas They Are


Appoggiaturas should be played just as written so far as time and rhythm symbolics are concerned. The time required to play them is borrowed from the principal note following. As for instance: Should the appoggiatura be a quarter note followed by a half note, then both are played as quarter notes. Appoggiaturas (pronounced ap-pod-jeatoo-rah) are usually dissonances (dis-chords) resolving to consonances (con-chords), accented or played on the down beat. In the seventieth measure of this number, the notes should all be played as even sixteenths, four to the count.

See page 19 of the Rex Elton Fair Flute Method, Book II, for complete explanation. Grace notes look like this: ♭. Appoggiaturas like this: ♭ or ♭.

Fingering for F# and B flat

Question: For many years I have been hearing your column in *The SCHOOL MUSICIAN* and using your Flute Methods. Always you have advocated the use of 3 Right for all F sharps, and Thumb with 1 left and 1 and 4 right for B flat or A sharp. Always I have played the F sharps with 2nd right and the B flat with the thumb key. It seems much easier for me with this fingering. Our band director has encouraged me to write to you about this and has assured me that you would be well able to "defend" yourself in this regard. Ha. You should be asked to "defend yourself and your ideals" in flute playing. May I add, please, that you have helped all the flute players in our band and we will be looking forward to hearing from you as pertaining to this question.—F.L., St. Joe, Mo.

Answer: We are glad to have heard from you, Frank, and we are hoping that your anticipated trip to Denver will materialize. When it does, just call me at Spruce 3306 and we will make every effort to see you. The F# as made with the 2nd finger right is what we call an auxiliary fingering and should be avoided as much as possible. It is of poor tonal color and quality and flat in pitch. There are, however, many instances where this fingering must be used in order to facilitate certain passages such as a trill from low or middle E to F# or in other very rapid passages involving these tones. This may be said of such passages in the third or higher passages also. Several times we have had badly



Armstrong Flutes

THE NAME
TO REMEMBER
IN

**Incomparably
Far Ahead**

Armstrong is better in every respect
than any other silver-plated flute
—yet costs far less.

W. T. ARMSTRONG COMPANY
ELKHART, INDIANA

made flut-
fairly den-
finger for
usual to
better wh-
The advan-
for B flat
playing in
sharps) if
sharps le-
of the
times than
by B na-
a rapid p-
for A sha-
we mean.
A# must
it is bette-
as possibl-
ing easie-
you know
register in
thumb key
flat. To c-
will sound
there aga-
a B flat
other in r-
it is of co-
ural and
above. Th-
tremolos a-
use of the
fact. How
general pl-
of this ke-

B
Question
Overture
In the cas-
B flat. I
director—
tra—make
Have aske-
flutist but
roll the fl-
tone up to
the tone s-
can help
hearts of
Answer:
the cork is
seventeen
the embou-
place tha-
tune. Fol-
X on B
left down-
finger on
on the F#
If this fin-
B flat up
the low C
mistake.
gers that
folks read
from my
from fluti-
of Acousti-
great Dr.
School of
Ohio. It
these secr-
low instr-
the Thum-
the finger
Just as
Modern P-

Question
whom I v-
next June
year we
together,
we must
he has su-
Band in o-
good to

made flutes go through our shop that fairly demanded the use of the second finger for the high F \sharp and it is not unusual to find piccolos that will respond better when this latter fingering is used. The advantages gained by using 1 and 1 for B flat and A \sharp amount to this: When playing in the key of B (five or more sharps) it is a must order that the A sharps be played with 1st right instead of the thumb, and that because more times than not, A \sharp is preceded or followed by B natural. Just try playing such a rapid passage by using the thumb key for A sharp and you will soon see what we mean. In view of the fact that the A \sharp must be played with 1 and 1, then it is better to use this fingering as often as possible in order to make such fingering easier. "Practise makes perfect," you know. When playing in the high register in five or more flats, the B flat thumb key must not be used on high G flat. To do so means that your G flat will sound almost a half step too low and there again you may have a C flat and a B flat following or preceding each other in rapid succession. When so, then it is of course comparable to the B natural and A sharp passages as mentioned above. That there are many arpeggios, tremolos and trills that fairly demand the use of the B flat thumb key lever is a fact. However, you will profit greatly in general playing if you will avoid the use of this key as much as possible.

B flat in Altissimo very Flat

Question: We are going to play the *Overture to Mignon* at our next concert. In the cadenza for flute there is a high B flat. Each time that I play it our director—and many others in the orchestra—make faces because it is indeed flat. Have asked for help from a professional flutist but he has told me that I must roll the flute out far enough to bring this tone up to pitch. When I try that I miss the tone and only make a noise. If you can help me in this you will gladden the hearts of many.—C.A.M., St. Louis, Mo.

Answer: First of all you should check the cork in the headjoint. Set it at about seventeen millimeters from the center of the embouchure, (Blow hole) or at such place that all three Ds are in perfect tune. Following that, use this fingering. X on B flat thumb key, with 1 and 3 left down. On the right hand use 1st finger on 1st triller key with third right on the F \sharp key. 4 right not to be used. If this fingering does not bring the high B flat up to pitch, then let 4 right close the low C. There you have it, and no mistake. Many of the unusual fingers that have been passed on to you folks reading this column do not come from my former flute instructors nor from flutist friends, but from the study of Acoustical Schmedas under the former great Dr. Dayton C. Miller of the Case School of Applied Sciences, Cleveland, Ohio. It is our pleasure to pass some of these secrets on to you, so be sure to follow instructions *exactly*. Remember that the Thumb is represented by X and that the fingers are to be counted 1-2-3-4. Just as violinists count them, not Ala Modern Piano Methods.

Saxophone Player wants to Double on Flute

Question: One of my classmates with whom I will graduate from high school next June is a dandy piano player. Next year we plan to attend some university together, and to make our own expenses, we must. I play the saxophone and he has suggested that we start a Dance Band in order to defray expenses. Sounds good to me but he is insistent that I

double on Flute and Clarinet. Not much time left for preparation but with your encouragement (if this is possible) and help, I'll "get going" right away. Please do let me hear from you, Mr. Fair. Twice you have helped me before but never have I needed your help as I do now. I'm going to take a course in Law, and if after I finish it, if you ever need such service I'll be "Johnny on the Spot" to help you in any way that I can.—J. (you know I said "Johnny") S.D., Omaha, Nebraska.

Answer: My dear Johnny:—Thank you for your good letter. The only time I have ever needed a lawyer was many years ago when my Landlady in an apartment in Boston wanted to throw me out because I practised too much. Know what I did? I showed her my flute, played some pretty little tunes for her, then got her to try it and she became one of my students. She learned to play real well, and after her first lesson I got only compliments from her because of my devotion to the art of flute playing. Please do not let these few lines discourage you as Lawyers are in much demand, and I know that you have the where-with-all

to be most successful. As a beginning, this is the best that I can offer you in reply to your request. The fingering for the first two octaves of the clarinet is very similar to that of the saxophone and the middle register reads the same. Embouchure is, of course, almost exactly the same. Quite naturally we are speaking of the Boehm System Clarinet. The fingering for the first two octaves of the flute is also very similar to that of your sax, and the reading is the same. However, the Embouchure required for playing the flute is as nearly opposite of the sax as anything could be. However, we have had many students who played flute and doubled on both clarinet and saxophone and did a very good job on all three. That one could be an artist flutist and double on either saxophone or clarinet, we believe to be impossible.

This should in no way discourage you because the average dance band requires that you play one instrument really well, and then do the best you can on all others. If we can be of further help to you please know that our co-operation to the best of our ability, will always be our pleasure.

Wm. S. Haynes Co.



MAKERS OF HIGH GRADE BOEHM FLUTES
AND PICCOLOS

108 MASSACHUSETTS AVE.

BOSTON, MASS.

"THE TONE HEARD 'ROUND THE WORLD"

TROMBONE SOLOS Personally Recorded By JAROSLAV "JERRY" CIMERA

and ERNEST PECHIN'S RECORDED

America's Foremost
Trombone Artist
and Teacher

Double and Triple Tongue Course for
Cornet and Trumpet

Solo Recording by E. Pechin and Carroll Martin
Trombone Solos Recorded by Cimer's Star Pupils

Write for Free Folder JERRY CIMERA, 819 Home Ave., Oak Park, Illinois

If You MOVE NOTIFY Us

If you have changed your mail address in any way, or if you do so at any time in the future, notify both your Publisher and the Post Office at once. A recent change in Post Office regulations casts the responsibility for this information entirely upon the subscriber. Undeliverable periodicals are lost and will continue to be until you notify your publisher and the addressing mechanism is accordingly corrected.

Please Mention
The School Musician
When Writing

STICKY VALVES?



HERE'S THE
SOLUTION

- 100% Pure oil, specially developed
- Non-gumming
- Pleasant odor
- Only 35¢

BUESCHER
True Tone
VALVE OIL
SLIDE OIL

DIRECTORS!

Get HARRY L. ALFORD'S FREE Catalog—
"SHARPS and FLATS"
No program complete without one or two of Mr. Alford's famous novelty numbers. Unique harmonies, novel sound effects, comedy ideas. Try "STEP AHEAD," Mr. Alford's last arrangement. You'll want it. "THE WEDDING OF HEINIE & KATHARINA," "NEMO," "HUNGRY FIVE" SETS, and "I'LL BE SEEN" YOU," a comedy number designed to get the band off stage. Many others included. Send for FREE copy today!
HARRY L. ALFORD STUDIOS, 108 N. State St., Chicago, Ill.

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

Not too long ago I was talking with a man who holds an important position as a professor of theory and composition in one of our largest universities. He made the comment that most of his students were composing music in the modern idiom utilizing dissonant chords and harmonic progressions that many ultraconservative composers brought up on nineteenth century traditions would consider to be extremely harsh and erratic.

I must confess that I am not yet convinced that everything new and different is necessarily progressive. Neither am I yet convinced that Mozart, Beethoven, and such Romantics as Schumann, Mendelssohn, and Tschalkowsky, said in their music all that could be said through their various idioms, and that in order to write music adapted to the modern age

the present day composer must toss overboard most of the classic and romantic traditions and go out of his way to write bizarre harmonies.

It has been said that the late Austrian composer, Richard Strauss, asked the contemporary and rather modernist young German composer, Paul Hindemith, a few years ago why he insisted on writing so much noisy and dissonant music. "After all," commented Herr Strauss, "You have real talent; you do not need to write such stuff."

Whether Strauss actually said this to Hindemith or not, I am not prepared to confirm. I will say, however, that this viewpoint is in conformity with my own opinion. I am convinced that the reason many of our younger contemporary composers write as they do is because they lack the requisite inspiration to write any-

thing better and hope to cover up their own weaknesses through writing harsh and unappealing music that no one can understand, themselves included.

I am well aware that the statement I just made may bring the wrath of the gods down upon my poor defenseless head. I am well aware that many fine, outstanding contemporary composers and arrangers would accept such a statement as a challenge and argue that the sentiments expressed are those of an old-fashioned foggy with Victorian ideas who is both senile and in his dotage.

I am likewise aware that many of our big-name contemporary composers have many strong arguments to support their theories. One of their favorite contentions is that they are "Neoclassicists." They claim to have gone back to Bach, learned all that he had to offer concerning harmony and counterpoint, invested his forms in a more modern garb, and thus they claim to have created a new and greater expression of artistic achievement! What they fail to advance in their own behalf is that any fool can garble up the writings of the great men of the past, utterly distort and ruin their inspired ideas, and then come forth and advance as his own, the mutilated remains of something that was once both noble and great.

Another school of contemptible (Pardon me! I meant contemporary) music claims to rest its theories on the foundations of atonality and polytonality. Men belonging to this school of thought feel that to write a piece of music or even part of it in just one key at a time shows a strong lack of originality. They are firm adherents to the Biblical advice, "Let not thy right hand know what thy left hand doeth." At least some of their pieces for piano indicate this for it is not at all uncommon to find compositions by atonalist composers in which the right hand is written in the key of, let us say, C, and the left hand in D. They likewise seem to feel that the inclusion of a key signature at the beginning of a work is an unnecessary waste of good printer's ink and that to continue with the same time signature for more than five measures shows that the composer had a complex for monotonous rhythmic patterns.

If a person with more conservative tendencies tries to argue with any of these "Musical-Communists" he is very apt to be told that he should wake-up and expand his vocabulary of chords and contrapuntal techniques. After hearing what some of these men have written, I am inclined to feel that it would be more beneficial to expand and beat upon one's chest—at least in so far as contributing to the physical well-being of the individual is concerned.

Ultradical tendencies are not to be found in the field of music alone. We see all around us the same ideas expressed in literature, painting, sculpture, architecture, etc. The desire to explore and uncover new forms of artistic expression is a healthy one that should be fostered. Nevertheless, it seems to me that there are limits beyond which we cannot go if artistic integrity is to be preserved.

Some years ago an ultramodern painting of the cubistic style was entered in an exhibition. After due deliberation, the judges awarded the painter of the work, who lived at some distance away, a prize. Can you not imagine the consternation of the judges when they were informed by the irate artist, when he came to receive his award, that his opus magnus had been hung upside-down? What a pity

that the ju
to stand
examined
would then
in its right
Not long
at the col
float thro
music. I
from the
shown in
also tell
modern ty
these days
to some
didn't kno
found out
was re-v
the sound
Strangest
at all bad
I thought
polytonali
treatment
tion of he
When I
correctly
sound hal
composer
played ba
I hope
not misint
I have n
modern m
that the
new form
healthy c
However,
convinced
ferent is
The av
music like
whistle o
of the da
average p
the air in
more expe
the great
likewise
heads for
But can y
a compos
once with
nature or
at all?
There i
that make
again. So
inspire us
drawing c
us to the
When,
door prot
he has ha
window a
you get
it draw
give you
direction?
inadequat
the height
tent to p
sense of
The art
of harmo
mean the
every one
in every
than a w
his lang
of his
taste sho
vocabular
seem to
and com
future wi
the field
See you

New York State Music Camp

OTTER LAKE, NEW YORK

"Cultural Recreation in the Central Adirondacks"

Music ... Art ... Drama ... Sports ... Radio ... Band
... Orchestras ... Choirs ... Radio Choir ...
Dance Bands

Accredited Teachers Offer Credit Toward Graduation

8-weeks \$400.00 — 4-weeks \$220.00

For bulletin
write to

Dr. F. F. Swift, Hartwick College
Oneonta, New York



VALLEY FORGE MILITARY SUMMER BAND CAMP

At The Nation's Shrine

An unforgettable summer vacation and musical training for boys 13 to 18 at the nationally renowned Valley Forge Military Academy. Military band drill, formations, marching, individual instrumental instruction, starlight concerts; all athletic sports and swimming in the Academy's lake; trips to historic places.

For Catalog, write: THE BANDMASTER

Valley Forge Military Academy, Box 5M, WAYNE, PA

24th Season NATIONAL MUSIC CAMP

Interlochen, Michigan

America's foremost proving ground for youthful talent. For catalogs address: Joseph E. Maddy, President, Room 3, 303 S. State St., Ann Arbor, Michigan.

WE PLACE DIRECTORS! Instrumental and Choral

Optional enrollment plans
Efficient — Discriminating — Nationwide
INTERSTATE ADVANCEMENT BUREAU
2700 N. Grand Ave., St. Louis (6), Mo.
* Write for Particulars *

that the judges had not taken the trouble to stand upon their heads when they examined the great work of art! They would then, at least, have seen the work in its right perspective.

Not long ago I was busy in my office at the college when there happened to float through the door strains of distant music. I could tell that the music came from the sound track of a movie being shown in our college auditorium. I could also tell that the music was of the ultra-modern type which we find so frequently these days dubbed in as background music to some of our newer films. What I didn't know at the time, but afterward found out, was that the movie operator was re-winding the film and that the sound was coming out backward. Strangest of all, the music didn't sound at all badly. In fact when I first heard it, I thought it a rather good example of polytonality with interesting rhythmic treatment. It was, however, just a question of hearing it from the wrong angle. When I afterward heard it reproduced correctly I lost my interest for it didn't sound half so well when played as the composer had written it as it did when played backward!

I hope that readers of this column will not misinterpret this article to mean that I have no sympathy with any form of modern music. I said earlier that I felt that the desire to explore and uncover new forms of artistic expression is a healthy one that should be fostered. However, I also said that I am not yet convinced that everything new and different is necessarily progressive.

The average person that listens to music likes best the music that he can whistle over afterward. The hit tunes of the day are mainly singable and the average person quickly learns to carry the air in his head. Those who have had more experience in studying and hearing the great masterpieces of the past can likewise usually carry these in their heads for whistling when they so desire. But can you conceive of whistling easily a composition in two or more keys at once with frequent changes in time signature or even with no regular rhythm at all?

There is something about fine music that makes us want to hear it again and again. Sometimes it even has the power to inspire us and make us feel that we are drawing closer to heaven. It seems to lift us to the heights.

When, however, the youngster next door practices his mail-order violin which he has had three weeks, next to the open window across from your living room, do you get the same exalted feeling? Does it draw you closer to heaven or does it give you the urge to head in the opposite direction? At least Junior for all his inadequacies is probably striving to reach the heights and will not forever be content to play with little rhythm and less sense of pitch and key.

The art of music has a rich vocabulary of harmonies to offer. But this does not mean that every composer has to use every one of these chordal combinations in every composition he writes, any more than a writer has to use every word in his language vocabulary in every one of his writings. Restraint and good taste should dictate a writer's choice of vocabulary. Unfortunately it does not seem to do this for many modern writers and composers. Let us hope that the future will bring more common sense into the field of music composition.

See you next month.



VALLEY FORGE

MILITARY ACADEMY

"At the Nation's Shrine"

Prepare your boy to enter America's leading colleges and universities and at the same time be trained to qualify for a commission in the Armed Services. College preparatory and Junior College, ages 12-20; personalized instruction in Reading and Speech Clinics. All varsity sports and intramural.

athletic program for every boy. 32 modern fireproof buildings, including two gymnasiums and hospital. Motorized artillery, cavalry, infantry, band, senior division ROTC. Catalogue.

BOX SM, WAYNE, PA.

(16 miles from Phila.)

Several Band scholarships available annually to young musicians with advanced musical training. For further details, address The Bandmaster.

Announcing the Sixteenth Season

STEPHEN COLLINS FOSTER MUSIC CAMP

EASTERN KENTUCKY STATE COLLEGE, RICHMOND, KY.

5 WEEKS — JUNE 17 TO JULY 21

Band • Orchestra • Ensembles • Instrument Classes

Only \$90.00

For Instruction, Board, Room, and Recreation

COMPETENT STAFF : : EXCELLENT FACILITIES

COMPLETE EQUIPMENT : : ENROLLMENT LIMITED

Private Lessons at \$1.00 to \$1.50 Each Extra

For Details write JAMES E. VAN PEURSEM, Director

IN THE BEAUTIFUL BLUE GRASS REGION OF KENTUCKY

Bandmasters Attention!

LEARN TO MAKE EMERGENCY INSTRUMENT REPAIRS

BANDMASTERS, here's your chance to receive specialized training in emergency band instrument repairing. In just two weeks, learn how to make on-the-spot repairs. Course covers all instruments. Special summer classes start June 18 and July 30. All instructors from trained staff at C. G. Conn Ltd. Mail coupon today for complete information. No obligation.

Special
2-WEEK
SUMMER
COURSE
MAIL COUPON
FOR DETAILS



CONN VOCATIONAL SCHOOL
DIVISION OF C. G. CONN LTD.
127 South Main St., Elkhart, Indiana

Send free school catalog No. S-339 at once!

Name _____ Pos. _____

Address _____

City, Zone, State _____

SEND FOR Free
SCHOOL CATALOG TODAY

Stanbury YEAR TO YEAR FITTING SYSTEM

Gives You Better

**BAND
UNIFORMS**



- Conveniently tailored uniforms that fit each year's new band group without expensive alterations.
- Smartly styled and designed to fit your ideas.
- Best quality materials and tailoring sized and fit by our exclusive YEAR-TO-YEAR SYSTEM give LOW UPKEEP COSTS.
- LONGER WEAR and easier refitting year after year.
- LOWER COST per year of wear.

FREE PLANNING HELP

Don't Miss Learning About

This Revolutionary New Improvement

Before ordering new or replacement uniforms for your band be sure to get all the details of the Stanbury Uniform. Learn how these conventionally tailored uniforms can be refitted, to your band each succeeding year without loss of style, beauty, and without expensive alterations.

AVAILABLE IN WOOLEN AND COTTON FABRICS, in your choice of styles. No obligation when you ask us to help you plan your next order.

STANBURY & COMPANY

720 Delaware St., KANSAS CITY 6, MO.



**BAND
UNIFORMS**

Built on
Quality—Service—
Reputation
for over 90 years

Write for catalogue No. 90
and specify colors desired

GEORGE EVANS & COMPANY, Inc.

since 1860

132 North Fifth St., Philadelphia 6, Pa.
Dept. S.M.

**UNIFORMS
for
BANDS
and
ORCHESTRAS**

Tell us what you have in
mind, and we will submit
all necessary sketches.

MARCUS RUBEN, INC.

Our 81st Year
Harold J. D. Ancona, Pres.
Dept. O, 625 S. State Street
Chicago 5, Illinois



Audio—Visual Aids to the Teaching of Music

Educational Films and Recordings Reviewed

By Robert F. Freeland

Greenfield Village, Edison Institute, Dearborn, Michigan

HENDL-BROWN: Little Brass Band. Music by Walter Hendl. Story by Margaret Wise Brown. Told by Frank Gallop. One 10" disc, 78 rpm. Young People's Record No. 703.

This is a fine record to introduce band instruments to small children. It can be used in the home by the parent, by the grade teacher in school or by the visiting music teacher or supervisor.

The recording is based on the story by Margaret Wise Brown, famous writer of children's stories. Children do love a band on parade and this story will instill a deeper love for the band. The original music is contemporary in the fullest sense of the word, yet the harmonies and melodies are a delight to hear.

At the opening of the record the trumpet and drum are starting down the road, meeting the bassoon at the crossroads, then they are joined by two golden horns, at the bridge a flute, oboe and clarinet join the group as the sun comes up over the hill. As the band approaches the city, the children sing and shout as the band passes in its bright new uniforms. They play a soft melody for a baby sleeping. In the town square the band gives a concert. Then as the sun goes down the band leaves the town and marches out across the valley where the members drop out at their respective places and the drum and trumpet are the last to be heard at the end of the record. The recording is excellent.

CONCERT ALBUM. One 16 mm. Film. Produced by Viking Films and released by Almanac Films. Sound, black and white. Cost \$60.00. Rent \$3.00.

This fine educational film features Nadine Conner, soprano, singing Verdi's "Sempre Libera" from the opera "La Traviata"; Charles Kullman, tenor, singing "Thanks Be to Thee" by Handel, accompanied by the male quartet, "The Men of Song"; Constance Keene, pianist, playing "Polonaise in A Flat" by Chopin; Tossy Spivakovsky, playing the Violin Concerto by Mendelssohn (Allegretto and Allegro); and "The Men of Song" in a rendition of "The Sleigh" by Kunz. This film features great classics from opera, oratorio, and the concert stage.

DEBUSSY: Lily Pons Sings Debussy. Columbia Album ML 2135, Ten-inch, long-play disc. Piano accompaniments by Frank LaForge.

Truly this is Miss Pons in her best voice. This record is highly recommended for the school library. Some of the songs are "Claire de Lune," "Pantoches," and "Il Pleure dans mon Coeur" and "Green." The poems of Verlaine are used to the beautiful Debussy settings.

BOYCE: Eight Symphonies, Op. 2. The Zimmler Sinfonietta. Two 12" records (long-play) in album. Set Decca DX105, \$9.70.

The eight symphonies by William Boyce as transcribed by Constant Lambert make an important addition to the music library. They are short, one symphony

being on one side. This is an important feature in the study of music-form. The music is pleasant and delightful to hear, and truly represents the 18th Century symphony music. The recording, made in Symphony Hall, Boston, is superb and the conducting spirited and lively. An outstanding recording.

TSCHAIKOWSKY: The Nutcracker Suite, Op. 71a. Symphony Orchestra conducted by Leopold Stokowski. Three 12" records in album set Victor No. 1468, \$4.77 (78 rpm). Also on 10" long-play record, Victor LP LM46, \$4.67.

This new recording of an old favorite is the best yet. For those replacing old sets will find this a fine recording. The orchestral playing is superb and the conducting of the best. Highly recommended.

IVES: Historical America in Song. Six record albums, 78 rpm, 12-inch unbreakable vinylite. Encyclopaedia Britannica Films. The set \$59.50. Individual albums \$10.95.

Burl Ives, popular ballad singer, has prepared, narrated and sung this set especially for school use. Album I contains 20 songs of colonial days; Album II contains



**OUTFIT WITH M-L
UNIFORMS**

Over the years, Maier-Lavaty has created distinctive and representative uniforms for bands, drum and bugle corps, orchestras and other musical organizations throughout the country. Let us send you our Band Uniform brochure, complete with authentic styles accepted by some of the nation's leading musical organizations. Drop us a line, today!



2143 LINCOLN AVE., DEPT. 5, CHICAGO 14, ILL.



20 songs of the Revolutionary period when American settlers were beginning to develop their own songs of love, humor and war; Album III includes 24 songs of the period between the War of 1812 and the end of the Civil War; Album IV contains songs celebrating ships, sailing, fishing, and other riverboating activities; Album V includes songs of the early westward expansion; and the final album, containing 24 songs, carries the folk song to the end of the 19th Century.

HARDING: University of Illinois Concert Band. One 16 mm. film, 22 min. Sound and color. Visual Aids Service, University of Illinois, Champaign.

A concert by the famous University of Illinois Concert Band with conductor Albert Austlin Harding directing. This fine band of 135 pieces sets a good example for others. Some of the selections are: "Illinois Loyalty," "March of the Illini," "Hall to the Orange." Dr. Harding is one of the last conductors of the old school of Sousa, who is active today. Highly recommended.

MUSICAL INSTRUMENTS: The Strings. One 16 mm. film, 10 min., sound, black and white. Teaching Films, Inc. Cost \$15.00. Rent \$2.00.

A trip is made to a repair shop where the physical make-up of each instrument is studied and its purpose analyzed. The violin, viola, cello, and bass viol are seen and their combination to produce desired tonal effects illustrated. Some performance is given to show the range and differences. This film can be used in elementary school, junior high, high school and some adult levels.

BACH: E Minor Mass. Hermann Scherchen conducting the Vienna Symphony Orchestra, with Emmy Loose and Hilde Caske, sopranos, Gertrude Burgsthaler-Schuster, alto, Anton Dermota, tenor, and Alfred Poell, bass. Three LP Westminster records 50-44, \$5.95.

A great recording of a great work. This is a performance of the greatest imagination, integration and subtlety. One has the feeling that each voice in the choir retains individual timbre and expressiveness. The work of the soloists is intrinsic rather than exhibitionist. This recording seems somewhat better than the old Coates (HMV) or the Robert Shaw (RCA).



Back Issues

Most all back issues of **THE SCHOOL MUSICIAN** are available. If ordered by mail, 3c additional for postage must be added to the price of each magazine. If back copies ordered are no longer available your money will be promptly refunded.

Current and two immediately preceding issues 25c per copy

Issues more than three months old, and not more than nine 40c per copy

All issues more than 10 months in arrears 60c per copy

Cash must accompany order.
Include postage.

**For Uniforms
You're Proud to Own...**

at a Lower Cost per Year...

Buy CRADDOCK Uniforms

- Smartly Styled
- Expertly Tailored
- Longer Wearing

The Choice of Champions!



• "The Craddock Bandsman" —chock-full of practical, original uniform design ideas is available without charge to superintendents, principals and band directors only. Others, \$1.50 per copy.



The UNUSUAL SPECIALTIES IN DRUM MAJOR AND MAJORETTE UNIFORMS
CRADDOCK UNIFORMS
CRADDOCK BUILDING, KANSAS CITY, MO.

Uniforms



School Bands

Smart Styling • Superior Quality

WRITE TODAY FOR INFORMATION
ADVISE SCHOOL COLORS

AMERICAN UNIFORM COMPANY
134 SO. ELEVENTH STREET
PHILADELPHIA 7, PA.

We Can Supply BAND UNIFORMS NOW

Made to Order
Uniforms for All
Organizations

70 Years' Experience
Catalog and Prices Upon
Application

PETTIBONE BROS. MFG. CO.
629 Sycamore St. Cincinnati 2, Ohio



ED. V. PRICE & CO. CUSTOM TAILORED UNIFORMS

For 54 Years Ed. V. Price & Co. has been nationally acclaimed for the distinctive style and superior construction of its

QUALITY UNIFORMS

FOR ORCHESTRAS
BANDS - DRUM CORPS
MAJORETTES

COMPLETE UNIFORM SERVICE
WRITE FOR CATALOG



E. V. Price & Co.

2300 WEST WABANSIA AVE.
CHICAGO 47

Wool Felt CHEVRONS All Colors

Army or West Point Style
IDEAL FOR AWARDS

Write for Prices and Sample
F. R. BEEMER

17477 Norton Ave. Lakewood 7, Ohio

**FOR
BETTER
APPEARANCE
&
PERFORMANCE

OUTFIT
YOUR BAND
IN
"FECHHEIMER"
UNIFORMS**

Write "Band Dept." for colorfully illustrated catalog, sample fabrics and prices.

THE FECHHEIMER BROS. CO.
Uniforms for Over 65 Years
CINCINNATI 2 OHIO

**YOU CAN'T
BEAT THE BAND
that wears
Fruhauf
Uniforms
ALWAYS the
PERFECT BLEND
of
QUALITY
ECONOMY**

**PERSONALIZED SERVICE
FROM
DESIGN to DELIVERY**
Write Today
Fruhauf
SOUTHWEST UNIFORMS
WICHITA 2, KANSAS

**FOR EASIER
VALVE ACTION...
HOLTON
New Formula
INSTRUMENT OIL**

"New Formula" offers: greater adherence — faster spreading — improved cleaning action — longer-lasting "body" — uniform consistency... "non-drying" — reduces friction.

At your Holton Dealer. With Handy Swab (25c) or Oil Resistant Dropper (30c).

**BUY IT AT
MUSIC DEALERS EVERYWHERE**

SMart Ideas

Band of America Inspires New Oil

The Accessory & Service Division of C. G. Conn Ltd. is in the news with the announcement of the new "Band of America" valve, slide, and key oils, which were released to music dealers and consumers this month.

The new oils were designed jointly by engineering staffs of C. G. Conn Ltd. and the Cities Service Oil Company, and are claimed to be superior in lubricating qualities to other oils of this type. They are used by the internationally known "Band of America."

Thousands of introductory samples of



the oils were sent to musicians, music directors, and dealers. Wide demand for the oils following test use has necessitated full scale production and promotion of the new product, according to Frank Reed, Promotion Manager, C. G. Conn Ltd.

The picture shows Frank Reed handing a bottle to try on a sousaphone to Charles Ford, formerly with Jan Garber's orchestra and now special sales promotion manager of the Band Instrument Division, as Richard Berlick of the Accessory Department looks on.

New Projector

RCA have announced that they have brought out a completely redesigned model of the RCA "400" Junior 16mm sound motion picture projector, which is smaller, easier to operate, and nearly 10 pounds lighter than the 1950 model.

The reduction in the over-all weight of this new model has been accomplished through the use of new magnesium castings and streamlined case design. The projector is styled in a striking blue green hammertone finish. Both the projector and speaker are housed in a cordoba gray fabricoid covered metal and wood case.

The new equipment comes complete with fast two-inch f/1.6 coated projection lenses, 750-watt lamps, spare reels, and other accessories. It is designed to operate from a 100 to 125-volt, 60-cycle, A-C single-phase power source.

Additional information on this new projector may be received by writing to the RCA Victor at Camden, New Jersey.

LEWIS UNIFORMS

"Lead the Parade"

A performance bond and guarantee of quality, workmanship — all requirements YOU want, are available from us! We have low prices. Hundreds of satisfied customers who will tell you about their experiences with us.

If you want:

EFFICIENCY

INTEGRITY

RESPONSIBILITY

Address:

J. H. LEWIS UNIFORM CO.

1024 Filbert St. • Philadelphia 7, Pa.



145 UNIFORMS

Beautifully Pictured
in **COLORS**

Two Style
Books

No. 460

57 Uniforms
for
School,
College,
University
Bands

No. 440

88 Uniforms
for
Municipal
Legion Bands
and other
Uniformed
Organizations

CLOTH....
60 Shades
12 Qualities

If desired, we will DESIGN uniform especially for you. School and Band Banners, Flags, Throwing Flags.

• Special Folder in Colors.

DeMOULIN Bros. & Co.
GREENVILLE, ILLINOIS

The Finest BAND UNIFORMS

★ COAST to COAST ★

Come from the
Heart of
America

for FREE CATALOG
Write
**GELHAAR
UNIFORM CO.**
1230 GRAND AVE.
KANSAS CITY, MO

**STYLED
RIGHT**

**PRICED
RIGHT**

Keys of Teaching

Music educators have long recognized that the classroom teacher plays a very important part in the over all music education of school children. They have further recognized that the great majority of classroom teachers are reluctant to teach music, fearing that they are not equipped to do an adequate job.

The Paul A. Schmitt Music Company of Minneapolis, Minnesota, recognized this reluctance on the part of classroom teachers, and decided to do something about it. The result has been the publishing of a very fine book called *Keys to Teaching Elementary School Music*, whose authors are Harriet Nordholm and Carl O. Thompson. Both of these people are outstanding authorities in the field of elementary school music.

This book has been prepared for the general class room teacher who has no musical background. The first two chapters are devoted to the fundamentals of music, which immediately gives the class room teacher confidence in her ability to teach children at her grade level. Creative activities, listening experiences, and rhythmic activities are clearly defined, and excellent guides are indicated to give the classroom teacher a step by step daily plan.

The book also contains stories on musicians and their music, and musical terms. There is fine listing of available records in the back of the book for rhythmic experience and listening.

The book can be used as a college text, summer workshop, in-service training, or for reference.

There is a fine supplementary workbook accompanying the main text called *Keynotes*.

Both of these publications may be purchased from local music dealers or by writing directly to the Paul A. Schmitt Music Company, Minneapolis 3, Minnesota.

Rhythm Records

A fine complete album of three double-faced 10 inch records at 78 rpm is now available for classroom and elementary music teachers who are interested in developing rhythmic activities and rhythm instrument groups.

These recordings were developed by two very successful classroom teachers who have long felt that there should be a special set of records developed for the elementary school classroom teacher.

A guide accompanies the album, which clearly shows the teacher how she can use the records effectively with her young people.

The album may be purchased direct from Bassett-Chesnut, Spokane Hotel, Spokane, Washington. The price is \$6.20 including postage.

Keyboard Teacher

Elementary music school music supervisors are continually looking for improved methods for presenting the basic fundamentals of music to the lower elementary grades in an interesting manner.

Mrs. Dorothy Adams Miller of Chicago has developed a basic course in music education, for all grades. She has developed various devices for enhancing and simplifying her course.

Included among some of the devices is the Music Wall Board, which sells for \$10.00. The Wall Board enables the teacher to illustrate any point to any number of students at one time. The size of the board is 28 by 38 inches. It will permit erasing and washing.

The Keyboard and Staff Reader, which sells for \$3.25 is also available. The Reader has lettered buttons that can be moved from a line or space to its piano key. This device is used very effectively by the teacher in presenting the lesson.

Also available is the Note and Key Correlator, which is used by the student. The price is \$1.35.

Additional information may be gained by writing direct to Mrs. Dorothy Adams Miller, 115 South Wabash Avenue, Chicago 90, Illinois.

Sight Reading

Last month we gave you references to aid you in contest sight reading; this month, how about some helpful hints to put you in 1st Division in your Solo Contest? Leona Van Dusen and Harold Mueller told what helped them most to win 1st Division in the National Solo Contest, in our October and November, 1936 issues. Read their wonderful messages to you.

These other articles that you can read in back issues of *The SCHOOL MUSICIAN* will help you prepare for the big moment too.

Strings in Solo versus Orchestra Playing—Green, March, 1933.

Showmanship—Bradley, March, 1936.

Just Nerves—Glover, January, 1938.

Solo Showmanship—Leonard, January, 1939.

Sight Reading for Soloists?—Bagley, September, 1939.

Preconceived Practice Plan Brings Results for Soloist—October, 1939.

How to be the Barrymore of the Solo Contest—Emerson, November, 1939.

Why I think Solo Playing Should be Required—Carls, May, 1940.

A Song by Schubert—Smith, March, 1943.

My Solo and Ensemble Club—Lantz, June, 1943.

It Takes Two to Play a Winning Solo—Saetre, May, 1947.

The price list for these back issues is found elsewhere in this issue.

Cheaper Than Binding Your Own

All New Fresh Copies



In High School and College Libraries, throughout America, band and orchestra musicians have access to *The SCHOOL MUSICIAN* in school-year bound volumes.

Just a Few Remaining

In this cyclopedia of music education, 20 years in compiling, both student and director will find the gratifying answer to his every problem; the right solution expressed in the practical experience of the nation's most authoritative teachers and directors, past and present.

Order Vol. 21 Now

Each summer copies of the preceding school year's issues of *The SCHOOL MUSICIAN*, September to June inclusive, are bound into fine books. These bindings are in red library linen with stiff covers. Gold lettering. Price, \$4.35 including mailing charges. Cash in full must accompany all orders whether for immediate or future delivery. Limited supply. Order your Volume 21 NOW.

The School Musician
28 E. Jackson, Chicago 4

Classified

INSTRUMENTS AND REPAIRS

AT A. J. (BILL) JOHNSON Musical Instrument Exchange at 46 Division Ave. South, Grand Rapids, Michigan. We buy—sell—trade in band and orchestra instruments in all makes—priced to fit every budget. We also repair—silver plate and re-lacquer. Cash discount or rental trial plan available. Write to us for details and save. 46 Division Ave. South, Grand Rapids, Michigan.

FOR SALE: 25 Maddy Symphony Model Aluminum violin outfits. Big tone—beautiful finish—indestructible—perfectly adjusted. In good case with German bow. \$60.00 each, delivered. Joseph E. Maddy, 303 South State Street, Ann Arbor, Michigan.

WE HAVE PURCHASED the entire instrumentation of a 42-piece band, from Piccolo to Sousaphones, Mellophones, Baritone, Clarinets, Trombones, Trumpet, and Cornets; 2 street Drums, 1 concert Drum, Bass Drum, pair Zildjian Cymbals, 5 Saxophones. List sent on request. Crestline Music Shop, Crestline, Ohio.

REBUILT and NEW Band and Orchestra Instruments still available to schools and students at low bargain prices. Trumpets, cornets, trombones, alto horns, mellophones from \$45.00 up. Hundreds of saxophones, clarinets, oboes, bassoons, sousaphones and at low school prices. Rental and Deferred Budget Payment Plans available. Write for details. Trade-In your old instruments for highest cash or trade-in allowance. Write for free catalog. Crown Band Instrument Co., 456-B Michigan, Detroit 26, Michigan.

WE HAVE HUNDREDS of guaranteed rebuilt and new band and orchestra instruments at prices schools and students can afford to pay. The Meyer's Rental Plan, School Budget Plans and free educational aids will help you organize your bands sooner. Full line of new musical accessories at reduced prices. Write for details today. Newest Spring 1951 illustrated bargain catalog now available. Write for your copy. Shipments anywhere on 10 days' approval. Highest Cash or Trade-In Allowances for Your Old Surplus Instruments. We pay Transportation Charges. Send Us Your Instruments Today or Write. Meyer's Musical Exchange Co., 454-L Michigan, Detroit 26, Michigan.

HUNDREDS of reconditioned and new instruments just what schools are looking for ranging in price from \$47.50 up. Big stock of sousaphones from \$195.00 up. Upright Bass horns from \$89.50 up. Baritone horns from \$72.50 up. Alto horns and mellophones \$45.00 up. Hundreds of saxophones from \$49.50 up—C melodies, soprano, alto, tenor, baritone, etc. Large selection of bass and alto clarinets, oboes, bassoons at low school prices. Write us for free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

NEW RENTAL WITH OPTION to purchase plan available on reconditioned instruments. Hundreds of cornets, trumpets, clarinets, trombones, and other reconditioned instruments available for rental. Write us for details, also free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

FOR SALE: Beautiful New \$178.50 Armstrong silver flute including \$8.00 case cover, \$155.00. Used Century D6 conical bore piccolo \$55.00. Ed Ellwanger, Quincy College, Quincy, Ill.

REED MAKING

CLARINET REEDS: Students' special—6 student reeds \$1.00. Good playing reeds for students. Made by the maker of the Myers Artist Reeds, Myers Reed Factory, 806 Twelfth Street, Eldora, Iowa.

OBOE REEDS—Hand made, tested, ready to play. Nothing finer regardless of price. \$1.00 each; 85¢ plus old tubes. Russell Saunders, Box 157, Elkhart, Indiana.

OBOE REEDS—Handmade by Cleveland Orchestra oboist. 3 for \$4.50. Harvey McGuire, 937 Whitby Road, Cleveland Hts., Ohio.

BASSOON REEDS—The Ferrell Bassoon Reeds nationally known for their satisfactory service, made from that Fine Quality Genuine French Cane, especially prepared for the school bassoonists. 4—Reeds \$3.80—\$11.00 doz. John E. Ferrell, 9523 Erie Drive-Afton, St. Louis 23, Mo. (Bassoonist with St. Louis Symphony Orchestra.)

OBOES-REEDS. I will make your reeds perfect as the ones I use at Cincinnati Symphony Orchestra. Easy, beautiful tone, perfect pitch; \$1.50, 6 for \$8.00. New and used oboes, English horns, Loree and others. Vandoren Clarinet Reeds: sealed box of 25; \$3.50. Reed making materials. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

BASSOON REEDS. Handmade by first bassoonist United States Marine Band, \$1.00 each. William Koch, 105 Galveston Place, S.W., Washington, D. C.

MISCELLANEOUS

RAISE FUNDS: The easy Covettes way—with Shultons 3 favorite perfumes. Old Spice, Friendship's Garden and Desert Flower. Students! Teachers! Raise money for your class, club, school, etc. with no effort. Excellent repeat item with constant source of income. No tax forms. Write for details now. Stuart-Chase Co., North Bergen, N. J.

"EMCEE" MAGAZINE—CONTAINING Band Novelties, Parades, Monologues, Comedies, Jokes; subscription, \$2; add \$1 for four gag-packed back issues. Emcee-W, P.O. Box 983, Chicago 90.

HOW TO COMPOSE and Arrange a March for full military band at a Hollywood style in 12 easy lessons. by Dr. Ervin H. Kleffman, 1100 South Garfield Avenue, Alhambra, California. Write for free sample lesson.

WANTED TO BUY

Canadian Band, Grade School, ages 10-14, wants approximately 50 used uniforms. Contact Mrs. Barry Ryan, Secretary-Treasurer, Regina Separate School Band, 2071 Rose Street, Regina, Saskatchewan, Canada.

WE WILL PAY HIGH PRICES for your musical instruments. Especially need metal, wood and ebony clarinets, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

UNIFORMS

BAND UNIFORMS, 60 all wool whip cord uniforms, complete with Garrison belts and caps in good condition. Trousers and skirts, two tone blue, sizes from Jr. High to Sr. High. Sample sent upon request. Inquire Nicolet High School, West De Pere, Wis., Calvin Brockman, Director.

TUXEDO SUITS, also Full Dress (Tails) outfits including Vests \$25.00; \$30.00; \$35.00. Every size, late style, like new. Singlebreast Tuxedo suits \$15.00. Shirts all sizes. (Tuxedos or Tails) \$2.50. Ties \$1.50. Dickies New 10 \$4.00. Forty White palm beach coats \$60.00. Two batons \$5.00. Shakers (used) excellent condition assorted colors, sizes \$4.00. Majorette costumes assorted colors \$5.00. Drum Major, also Band Directors' suits \$10.00; \$12.00. Caps \$2.50. Red caps \$2.50. New Band Caps made to order (any colors) \$3.00. Comedy band coats, caps for Hungry Five Comedy Clown Bands. Minstrel wigs \$3.00. End men's suits \$7.00. Minstrel white coats \$1.50. Interlocutors' white suits \$15.00. Chorus costumes, sets Longs—Shorts—etc. Single costumes Bargains. Clown wigs bright Red full crop—part bald (new) \$4.00. Mac West wigs mohair material \$4.00. Beautiful rumbas \$8.00. Formal gowns. Orchestra coats shawl collars double brest white beige blue, all sizes \$8.00. Other orchestra coats \$4.00. Tuxedo Trousers—Excellent condition \$6.00 \$7.00 Pair. Beautiful Red velvet five-piece curtain (12 x 23) \$75.00. Free Lists. Al Wallace, 2416 N. Halsted, Chicago, Ill.

FOR SALE: Band Director's \$65.00 Uniform; White Wool, Gold Trim; No Cap; Trousers 35-32½; Coat 41; Never used, now \$35.00. Mr. Martens, Decorah High School, Decorah, Iowa.

43 BLUE AND GOLD Uniforms, director's, white and gold; all wool, hat, coat, trousers, citation; Jr. and Sr. High sizes; good condition; \$440.00 complete. Write James Reed, Siglerville Band, Reedsville, Pennsylvania.

45 BAND UNIFORMS and caps for sale. Colors in French Grey and Blue with Citation cord. Write E. R. McMillan, Hudson, Wisconsin.

60 BLUE AND GOLD West Point Style Band Uniforms. Highest grade all wool whipcord complete with hats, plumes, and belts. Cost \$55.00 apiece new recently. Assorted sizes. Will sacrifice for \$10.00 apiece. Sample uniform on request. Write Dos Palos High School, Dos Palos, California, Jay Jacobsen, Music Director.

FOR SALE: Tan wool whipcord uniforms with black and orange trim; 75 coats, 51 trousers, 28 skirts, 68 caps, 66 black leather belts, 75 orange citation cords, one director's uniform, 5 black and gold satin majorette uniforms. Average to good condition. Make us an offer. Fred J. Bouknight, New Hanover High School, Wilmington, North Carolina.

50 COTTON GABARDINE band uniforms for sale. Cardinal military-style coats, gray pants, gray belts, cardinal caps, gray citation cords. Assorted sizes, bargain at \$10.00 per uniform. Write at once to H. B. Elledge, Principal, Duncan High School, Duncan, Arizona.

26 UNIFORMS, Assorted sizes, West Point style jackets, burnt orange, whipcord; royal blue, burnt orange strip slacks; military caps to match. Best offer. Clarence DeMass, Director, Liberty Township Schools, R.F.D. Valparaiso, Indiana.

FORTY BAND UNIFORMS (Adult Sizes). Military Style consisting of Coat, Trousers, Cap and Same Browne Belt. Colors—Red and Blue with Gold Trim. Excellent condition—Bargain. Box 43, c/o The SCHOOL MUSICIAN.



"Pride" of the Garden City, New York, High School lies in the "Trojanettes," ace twirling squad. Being one of the few twirling corps of its kind in the metropolitan area the "Trojanettes" do fancy precision drilling while executing unison twirling routines. The group frequently uses flag routines also.

uni-
ps in
blue,
upon
t De

out-
Every
uxedo
s or
\$4.00.
Two
dition
times
Band
\$2.50.
order
ps for
nstrel
suits
orts—
bright
Mae
utiful
coats
e, all
uxedo
Pair.
x 22)
Hal-

form;
s 35-
Mr.
Iowa.

ctor's,
users,
ation;
erville

Col-
cord.

Band
com-
\$55.00
sac-
n re-
Palos,

with
rs, 28
range
black
ge to
Bouk-
ngton,

ns for
pants,
cords.
iform.
Dun-

Point
blue,
natch.
liberty
Hiana.
izes).
Cap
Blue
rgain.